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LUITPOLD STR., 24.  
BERLIN, W.  
JUNE 18, 1908.

**G**RAZ, that quaint, picturesque old town in the Steiermark, Austria, the scene of this year's music festival of the Allgemeiner Musikverein, has been the birthplace of many famous musicians. Four celebrated conductors first saw the light there, namely, Felix Weingartner, Siegmund von Hausegger, Ernst von Schuch and Kapellmeister Schlaar. The singers, Amalia Materna, Orgemie, Amalia Joachim and Marie Renard (formerly of the Berlin Royal Opera, and the daughter of a Graz coachman) were also born there. Then many composers we find among its children, as Wilhelm Kienzl, whose "Don Quixote" was performed at the festival this year; Reznicek, Schreiner and Heuberger, as well as the violinists Gabriel Wietrowetz, Richard Sahla, and many others of more or less distinction. The Graz Music School, moreover, has turned out a goodly number of pupils and has won renown, and the Steiermark Musik-Verein, founded at Graz in 1815, is an important institution, and has done much for the art of music.

Graz is a long distance away, being six hours' ride beyond Vienna, and eighteen from Berlin, and it was owing partly to this circumstance, and partly to the fact that the original date of the festival was postponed that the attendance this year was slim. Where 500 members of the Verein went to the festival at Frankfurt last year, only 150 were in attendance at Graz this June. There was considerable grumbling on the part of the members because the meeting was to be held outside the borders of the Fatherland. Then the good people of Graz were slow in preparations and rehearsals, and for a time it looked as if the festival might not take place at all. It finally came off as planned, however, making the forty-first meeting of the society, which was founded by Franz Liszt in 1861.

The festival opened with a presentation of Wilhelm Kienzl's three act tragic comedy "Don Quixote," a work which received its première at the Berlin Royal Opera some seven years ago. The somewhat unfavorable impression which the opera made at that time was only deepened by this festival performance. Kienzl spoils his efforts at the outset by handling his subject and characters in a way better suited to the variety than to the operatic stage. To one who rightly reads "Don Quixote" Cervantes' book is wonderful, not only in its matchless satire upon the novel of romance, but even more in the fact that in the "Knight of the Rueful Countenance" we have an arrant extremist, it is true, an impossible snatcher at the stars—and it is always much more sensible and polite to gather glow worms—but also a living ideal of unselfish nobility, a very fleckless mirror of knightliness, one in whom burned to a white heat the flame of unsullied chivalry. The combination of ludicrous and ideal effected by Cervantes in "Don Quixote" could hardly ever be attained in actual stage presentment, and much less when the preponderance of emphasis is laid upon the ludicrous. Thus in this music drama one is pained to behold the noble cavalier de la Mancha exhibited as a deplorable fool, a butt for ridicule—and the general effect of the opera is marred thereby. The music of the work, moreover, is a mixture of jest and earnest, a conglomerate suggestion of Wagner, Lortzing

and Meyerbeer, and also of the operetta style of composition, so that the whole has the effect of a caricature not altogether happy in its results.

To be sure, with another actor the character of the real Don Quixote might perhaps have come out into momentary light. Unfortunately, the main excellence of the Don of this Graz performance was that he made up well for the part—and the rest of his work was as rueful as his face. The most noteworthy acting and singing was that of genial Sancho Panza (Herr Koss) and the innkeeper (Herr Gillmann). The chorus was not very well schooled, and, in fact, the only comforting feature of the general presentation was the excellent playing of the orchestra under Kapellmeister Winternitz, and the performances of the ballet, which rendered especially well the Moorish dance at the close of the second act. It is to be doubted, however, whether even a flawless staging would make the work



FRANZ LISZT,  
The founder of the Allgemeiner Musikverein.

very successful, for as a whole it vibrates miserably between vaudeville and opera and ruins both comedy and romance in yoking what might be sublime to what is ridiculous.

The festival concerts were much more successful and musicianly than this operatic performance. The first concert program was given on Ascension Day. Its opening numbers were two portions from a romantic organ fantasy by Roderich von Mojsisovics and several movements from a symphony in E minor by Guido Peters. These numbers, of course, cannot receive just criticism, thus torn away from their symphonic setting, but they gave evidence of great earnestness and endeavor. The Peters work especially revealed undeniable and effective orchestra technique. Next were heard a group of thirteen songs with orchestral accompaniment by Gustav Mahler, the text being taken from Rückert's "Des Knaben Wunderhorn." The Lieder made a deep impression. As interpreted under the

master hand of their composer, who conducted the orchestra, and sung by Messrs. Weidemann, Moser, Schröder and Schmedes, of the Vienna Opera, the songs were seen to be indescribably powerful in expression, moving in their depth of emotion, and wonderfully effective in their delineations of impalpable shades of mood.

The concert concluded with a symphonic poem for orchestra and organ by Paul Ertel, the well known Berlin musician, editor of the Deutsche Musiker-Zeitung, and critic of the Lokal-Anzeiger. The underlying idea of his work Dr. Ertel has taken from Lesser Ury's series of paintings, entitled "Der Mensch" (Man). The composer has set each of his three movements, Youth, Manhood and Old Age, in the stern form of a fugue. Not content with yoking the lion to the lamb in thus welding together well ordered counterpart and uncontrolled tone poem, in conclusion Ertel interweaves the distinctive themes of all three movements into a mighty triple fugue, powerful and striking. The thematic invention and stylistic treatment of the work alike are masterly, and a splendid climax is worked up at its close with the brilliant forces of full orchestra and great organ.

On the morning of the second day a chamber music concert was given. In this Max Reger, the ubiquitous, occupied a couple of program places with his two latest piano variations, adaptations of themes by Bach and Beethoven, which were excellently played by Schmidt-Lindner, of Munich, and himself. Both works mark the ever deepening power of musical expression and the never failing wells of musical invention upon which Reger draws for his wonderfully original and interesting compositions. Next came a serenade in six movements for string quartet, by E. Jacques Dalcroze. Piquant, instinct with lift, grace and esprit, the work received a splendid rendering at the hands of the Vienna Rosé Quartet, and met with lively approbation. Three songs by Otto Taubmann were also very pleasing in their subtle harmonic beauty and poetry of expression. The climax of this concert, however, was attained by Rudolf Buck's "Gotenzug" ("March of the Goths"), and "Wilde Jagd" ("Wild Hunt"), as sung by the Graz Male Chorus. The works are expressive of the high musical ideals of their composer, whose aim it is to elevate choral singing to its loftiest possibilities and set it on the plane of other classes of music. Buck applies the beauties and difficulties of modern harmonic method in the field of vocal music, and handles the voices almost as instruments. Through these peculiarities his compositions are of an unusual expressiveness, but likewise of enormous technical difficulty. The two mentioned, which present especial obstacles to the ordinary choir, were given by the Graz Male Chorus with an assurance and finish satisfactory to the last degree.

The second orchestra concert consisted of two numbers only, the first of which was a new composition, entitled "Der Tod und Die Mutter" ("Death and the Mother"), for soli, chorus and orchestra, by Otto Naumann. This work has for its poetic foundation the well known story of the mother who seeks to gain the kingdom of the dead and bring back her child from the grasp of death. On her journey she is torn by the thorns, rent by the cold, beaten by the winds, and gives up all that she has and is—the sight of her eyes, her glorious raven hair, her radiant youth and beauty—in order to pass through the torturing obstacles that wall her off from her child. Finally she wins entrance into the halls of death, and pleads for her own again. On being shown the sorrow that life had in store for the child, however, her mother longing is merged into resignation, and she prays that the little one be wafted to the kingdom of God, there to sing in the heavenly chorus until the time when she again shall join him.

The long poem is worked out with full expression of harmonic and melodic beauty in the musical utterances of Naumann, who has successfully followed the idiom of



Wagner in treatment both of the orchestra and the voices. The only fault of the work is a certain lack of musical unity which is perhaps the more evident on account of the very great length of the text. Otherwise the composition is poetic, impressive, and teeming with individual touches that give potent musical life to the whole. The soli, which were in the hands of Frau Brill-Orridge, soprano; Fräulein Leopoldine Ullmann, contralto; Josef Loritz, baritone, and G. Max Gillmann, bass, were admirably performed.

The second half of the concert consisted of Buckner's eighth symphony, a work which improves upon that master's other compositions in condensation of material, and at the same time is always interesting in the abundance and the significance of its themes. Under the excellent leadership of Professor Loewe, of Vienna, it was gloriously rendered and vigorously applauded.

Next week I will send a report of the remaining festival performances.

The Wolzogen Comic Opera, which began its performances here at the Thalia Theatre May 1, has failed. It was an ill fated undertaking from the very start. Even the opening performance was only a half hearted success and the following ones did not enhance upon the impression made by the first. Ernst von Wolzogen is a brilliant writer and one of the most popular novelists in Germany, but his business ventures invariably prove failures. His business acumen is not on a par with his aesthetic proclivities. When he started the "Überbrettel" craze at the Alexanderplatz Theatre a few years ago the public took to the new scheme at once, and for a time Wolzogen made money. He straightway became visionary, however, thought the popular whim for this superficial kind of entertainment would be enduring, and built a special theatre for the purpose. The public interest in the undertaking soon waned and the theatre failed. Thus Wolzogen lost not only all that he had made, but also considerably more.

Meanwhile, Director Gregor's new comic opera scheme is progressing favorably, and performances will begin in the autumn. Gregor is planning his undertaking on a big scale, and as he is a very capable man the most favorable results are expected.

José Vianna da Motta has returned to Berlin. After leaving America he appeared in Portugal, where he is the favorite pianist. In Lisbon and Oporto he gave recitals before sold out houses, and his playing aroused unbounded enthusiasm.

The Vienna Conservatory, called the "Gesellschaft der Musikfreunde," has closed its school year with a deficit of 100,000 kronen (about \$21,000). This is a deplorable showing for such an old and famous institution as the Vienna Conservatory. One of the reasons for the large deficit was the great number of scholarships granted during the past year. For the coming year these gratuitous admissions will be greatly reduced. The management has requested even those who have presented large sums to the institution and thereby have the right to scholarships to relinquish this right. The request has been readily complied with, among others by Emperor Franz Joseph and several other members of the imperial family. The Vienna Conservatory has played an important part in the musical

life of the Austrian capital, and it is to be hoped that this present financial crisis will soon be past.

Anna Lankow, the eminent New York vocal teacher, is visiting friends in town. She has brought with her three pupils—Elsa B. Harris, soprano, who is also a pupil of the Conried Opera School; Berriek S. von Norden, tenor, who has been engaged for the Calvé tour of the United States the coming season, and her nephew, Eduard Lankow, basso profundo. I recently heard these three pupils sing, and was delighted with their voices and artistic work. Miss Harris has a beautiful, sweet, pure lyric soprano, even throughout all the registers, and under excellent control. Her singing of the Agathe aria from the "Freischütz" was most artistic. Mr. von Norden has a soft, sympathetic tenor, of outspoken lyric character and very pleasing quality. He sang Mendelssohn's "Auf Flügel in des Gesangs" with taste, warmth and finish. Mr. Lankow is the possessor of a bass voice of remarkable range (he even took low C) and striking timbre. He rendered Sarastro's aria from "The Magic Flute" very effectively. I heartily enjoyed the three young artists in a trio from "The Magic Flute," in which the ensemble and the beautiful blending of their tones were remarkable. A feature that especially struck me was the evenness in all their voices. In their going from one register to another there was no sign of a break, even in changing to falsetto.

Charles Snoeck, of Amsterdam, has been engaged as concertmeister of the new Symphony Orchestra that was recently founded in Goeteborg, Sweden. This new organization will begin to give concerts in the fall. Heinrich Hammer, leader of the Lausanne Symphony Orchestra, has been offered the post of conductor among a great number of competitors, but I do not yet know whether he has accepted. Snoeck, the new concertmeister, is an excellent violinist. I heard him play here recently. In the Bach chaconne he revealed a clear, firm technic, a large tone, good musicianship and a refined sense of polyphonic effects. He is a thorough musician, a splendid sight reader, and will be a very efficient man for the place. He will frequently be heard in solo.

Eric Meyer-Helmund has finished a new burlesque opera entitled "Lucullus," to which he himself wrote the libretto. It will probably be performed in Berlin the coming winter.

In Cologne a series of festival opera performances will be given, beginning today and lasting until June 29. The works to be presented are "Fidelio," "The Marriage of Figaro," "The Meistersinger," "Tristan and Isolde," "The Barber of Bagdad," and "Feuersnot." For the last named opera the costumes and decorations will be borrowed from the Berlin Royal Opera, and for "Fidelio" new costumes have been made. Especial attention has been given to the preparation of the chorus, which plays such an important part in "Fidelio" and the "Meistersinger." In the "Meistersinger" performance the local chorus will be assisted by the Cologne Liederkrantz and the chorus of the Berlin Royal Opera.

Rosa von Milde, of Weimar, celebrated on June 9 the sixtieth anniversary of her operatic début. She created the role of Elsa in the first performance of "Lohengrin," which took place under Liszt's baton August 28, 1850. Her husband, Theodor von Milde, who died in Weimar some years ago, sang the part of Telramund.

Frau von Milde is an interesting personality. She was intimately acquainted with Liszt, Wagner, Raff, Cornelius,

Von Bülow and many other celebrities of the palmy days of Weimar. It was she who sang the part of Morgiana in that first ill fated performance of Peter Cornelius' "Barber of Bagdad," which led to one of the greatest scandals in the annals of music, and resulted in Liszt's withdrawal from the conductorship of the Grand Ducal Opera. For her great age Frau von Milde is still remarkably vigorous, both in body and in mind. She is the only landmark left of Weimar's great musical epoch.

Ernst von Possart has resigned his position as intendant of the Munich Royal Theatre and Opera. No doubt Miss Etienne will send you from Munich a full account of the matter. Possart's resignation came quite unexpectedly, except to a few initiated, and has caused great talk and comment all over Germany. His post was a difficult one, as it involved the superintendence of three stages, and in future the work he did will be divided among three men. There will be two separate directors of the opera and playhouse, and both of these will be under the supervision of a general intendant. It is rumored that Max Freiherr von Speidel will be the coming general intendant, and that Felix Mottl will be director of the opera.

Possart himself is a great manager, and has undoubtedly capably filled his post of director, but he is sixty-three years old, and is unequal to the management of so much at once. It is also said that political intrigue has played a part in his fall. Fall it clearly is, for although he sent in his own resignation it is well understood that he was requested "von oben" to do so. For years there has been a heavy deficit in the management of the Munich Opera and playhouse, and there has been much dissatisfaction on account of the personnel and repertory, but the real cause of Possart's fall is probably to be found in the fact that the powerful "Centrum" political party was not pleased with his régime. Possart will remain in office until October 1 and will receive his entire salary as pension for life.

Arthur Hartmann has just been decorated by the King of Roumania with the Benemerenti order, first class.

The Deutsche Verlagsaktiengesellschaft, of Leipsic, recently offered a prize of 500 marks for the best "laborer's song." The prize was won by Charles P. Laufman de Harrack, a young American, now studying in Vienna. Mr. Laufman is a native of Cleveland, Ohio, and was formerly a piano pupil of the eminent Cleveland pianist, William A. Becker.

Minnie Coons, the young American pianist, who made a successful début in Berlin a year and a half ago, and who spent the past season in New York, has returned to Europe to study during the summer with her master, Xaver Scharwenka, at Tarasp, Switzerland.

ARTHUR M. ABELL.

#### Eichenrodt, Bandmaster, Dead.

HENRY EICHENRODT, the bandmaster of the United States battleship Alabama, and his wife committed suicide by inhaling gas Monday of last week. The tragedy occurred at Mrs. Eichenrodt's paternal home, near Paterson, N. J. A few days before Eichenrodt had received orders to prepare to sail for a year's cruise and it was said that the ordeal of a long separation induced the Eichenrodt's to die together.

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HOTEL CECIL, LONDON,  
JUNE 21, 1905.

**T**HE only real friend that musical critics have ever possessed is Lord Avebury, who, by inventing the Whitmonday bank holiday, gave them a week off in the middle of the busiest season of the year. Everyone who is anyone goes out of town at Whitsuntide, and, in consequence, concertgoers cease from troubling and the critics are at rest.

One or two bold spirits, however, plucked up their courage and gave recitals last week, among them being Richard Burmeister, the well known pianist. At the two concerts which he has given here with Max Lewinger, the violinist, Burmeister has made a great impression by his powerful technic and his great powers as an artist. At that of Thursday afternoon at the Bechstein Hall he was at first rather disturbed by the talkativeness of his audience, which, as he explained in a short speech made from the piano stool, prevented him from collecting his thoughts. The protest, however, had the desired result; silence reigned for the remainder of the concert, and he played very finely indeed. His reading of Schumann's sonata in F sharp minor was not only notable for its breadth and dignity, but it also realized the poetry of the music to perfection, and he is to be congratulated on the real triumph that he scored in it. A short Liszt group gave him a chance of displaying the brilliance of his execution, of which he was not slow to take advantage, and his fine playing quite won the hearts of his audience. In an eighteenth century sonata by an unknown writer and Bach's "Chaconne" Lewinger showed himself to be an artist of broad sympathies and excellent taste, and his success was no less complete than was that of Burmeister.

Francis Rogers, who gave a recital at the Aeolian Hall

on the same afternoon, is also an artist whom we shall be very glad to see in London whenever he chooses to visit us. Good singers are few and far between in these days, and it is pleasant to come across a man who has obviously taken the trouble to obtain a mastery over his art. With his fine voice, his finished style and his unusual powers of an artist, Mr. Rogers ought to make a name for himself here. During the afternoon he sang no fewer than twenty-six songs, and it is not too much to say that he made every one of them interesting. Many of them were old friends, such as Beethoven's "Wonne der Wehmuth," Schubert's "Der Wanderer," Schumann's "Ein Jungling liebt ein Mädchen," "Ich hab im Traum geweinet" and "Frühlingsnacht," Strauss' "Traum durch die Dämmerung," and Godard's "Embarquez-vous," and it says much for his powers that he should have been able to reveal fresh beauties in songs which have been sung here by most of the great artists of the day. In addition to these, he gave an interesting group of songs by Bruno Huhn, who acted as accompanist, and half a dozen songs by contemporary American composers, such as Mack's "Forever and a Day," Root's "Bring Me the Bowl You Boast," Luckstone's "Come Home, Beloved," and Sidney Homer's settings of Stevenson's "Requiem" and Browning's "Prospice." The success with which he met in everything that he did was absolutely unequivocal.

If we may judge from his performances at the Queen's Hall on Saturday afternoon, Franz von Vecsey seems to have been devoting to studying such odd moments as he could snatch from scoring colossal successes in America. His performance of Beethoven's concerto, if not absolutely perfect, was very remarkable for a boy of his age and infinitely better than anything that he has ever done here before. He was inclined to attack the slow movement with rather unnecessary vigor, but his readings of the first and last

movements were astonishingly bold and broad. Tartini's "Devil's Trill" sonata was even better played, and at its close the members of the audience, more especially those who belonged to the fair sex, tumbled over one another in their anxiety to shake the boy's hand.

Mischa Elman's extra recital, which took place at the Queen's Hall on Monday afternoon, was, in some ways, the most successful that this amazing child has ever given here. For sheer, all round genius he has never had and probably never will have his equal. His mastery over the technic of violin playing is as perfect as that of any virtuoso of the day, and there is no feat of execution in Vieuxtemps' fourth concerto, Bach's "Chaconne" and Auer's arrangement of Paganini's caprice etude which he cannot perform with perfect ease. But he is a great deal more than a fine virtuoso, for he is already, at the age of thirteen, a really great artist. His playing has a peculiar sympathy and charm which cannot be taught, and is shared, so far as I am aware, by no other violinist of the day. There is the soul of a poet in the boy's body, and he is going to be absolutely the greatest violinist that has ever lived.

The concert given by Muriel Foster and Mlle. Chaminade at Bechstein Hall on the same afternoon was one of the best attended entertainments that have taken place in London this season. The hall authorities, indeed, made the mistake of selling tickets for more seats than actually existed, with the result that many members of the audience had to stand. Neither Mlle. Chaminade's music nor her playing calls for very much description at this time of the day. In her selection on Monday she included such pieces as "Automne," a new pastorale; the "Fourth Valse" and "Pierrette," all of which are well turned out, though none of them are remarkable for their power. Like all her music, they are warranted perfectly innocuous and may be taken in large doses at ladies' schools without any danger of intellectual or moral damage. Miss Foster is one of the best English singers of the day, and she has always shown herself to be peculiarly in sympathy with Brahms' music. Her performances of "Von Ewiger Liebe," "Schwesterlein," "Die Sonne scheint nicht mehr" and "Dort in den Weiden" were those of a true artist, while she even succeeded in imparting an interest to some terribly uninspired songs by Max Mayer.

Two new tenors appeared at Covent Garden last week, neither of whom seems very likely to set the Thames on fire. Groebbe, who played Tannhäuser in the last German performance of the season, has a good enough voice, but his methods are aggressively Teutonic and there were moments when a considerable difference of opinion seemed to exist between him and the orchestra on the subject of the pitch. Gamba, the Rhadames in Thursday's repetition of "Aida," seems to be a good, if not exactly a great, singer,

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and though he was at first handicapped by nervousness he recovered himself as the opera progressed. His voice, however, is of rather light quality, and he gave the impression that he would be better in a purely lyric than in a dramatic part.

"Romeo et Juliette" was played on Saturday, with Selma Kurz, Dalmores, Journet, Seveilhac and Elizabeth Parkina in the principal parts. The last named made as good a Stephane as we have ever seen at Covent Garden.

The interest of Monday's performance of "Un Ballo in Maschera" centred chiefly in the London debut of Mlle. Raunay, the well known French soprano. That Mlle. Raunay should never have appeared here before is really extraordinary, for she has for years been recognized as one of the finest artists on the operatic stage. Few singers, however experienced, are quite at their ease when they sing at Covent Garden for the first time, for the house is unusually large, its acoustic properties are hard to understand, and a London debut is naturally something of an ordeal. It was scarcely surprising, therefore, that Mlle. Raunay should have seemed a little uncomfortable in the opening scenes of the opera. She gained confidence, however, as the evening wore on and she then showed herself in her true colors. Her big scenes were delivered with a force which stamped her at once as an artist of rare dramatic gifts, an impression which was deepened by her really admirable acting. She reached her greatest heights in her scene with Riccardo on the heath, and we have never known a finer performance of that dramatic passage than that which she and Caruso gave on Monday. The effect of her beautiful singing and powerful acting was considerably heightened by the charming dress she wore, her general "make up" irresistibly recalling the well known portrait by Van Dyck of Henrietta Maria, the wife of Charles I. Selma Kurz performed some astonishing feats of execution in Oscar's songs, and Scotti made a fine Renato. The Orlca of Edna Thornton, however, did little to prove that that young contralto was destined by nature for the career of an opera singer. But she will always have success at the ballad concerts.

A good many years have passed since Emma Nevada last sang in London and it was pleasant to have a chance of renewing our acquaintance with her at the Waldorf on Friday evening. Time has not left her voice entirely unimpaired, but it still retains much of its charming quality and all its old flexibility. She selected the part of Violetta in "La Traviata" for her rentrée and she delivered the somewhat hackneyed melodies with a charm and a finish which seemed to give them fresh life. As an actress she has gained immensely in power since she was here last, and she gave a really fine study of the character of the unfortunate heroine. Pezzuti as Alfredo, and Angelini Fornari as Germont supported her well, and Conti conducted.

Melba is arranging a complimentary matinee at Covent Garden on July 12 for the benefit of Mlle. Bauermeister, who has just retired after thirty-two years of active service. The program will consist of the first two acts of "Romeo et Juliette" and the third act of "La Bohème," in which Melba herself, Caruso and many of the best known of the singers now engaged at Covent Garden will appear. The King has already taken a box and the matinee is likely to be a big success.

ZARATHUSTRA.

#### LONDON NOTES.

Mrs. Rollie Borden-Low has arrived in London, and will give an interesting vocal recital at Bechstein Hall June 27. Bruno Huhn will accompany her.

Madame Samarroff's second piano recital yesterday afternoon at Steinway Hall was a great success. A detailed notice will appear in next week's London letter. There was a large and distinguished audience, including Thomas Hardy, the famous novelist.

At Covent Garden the production of Franco Leoni's new one act music drama, "L'Oracolo," is announced for

Thursday next, when it will be preceded by Gluck's "Orpheus," sung in French, Mesdames Kirkby Lunn and Jeanne Raunay in the two principal parts. Mr. Leoni's opera is founded upon C. B. Fernald's play, "The Cat and the Cherub," which was given at the Lyric Theatre by an American company in the autumn of 1897. The Italian libretto is by Camillo Zandoni, and the English version by Percy Pinkerton. The action takes place in a street in the Chinese quarter in San Francisco. It will be interpreted by Mlle. Donalda, Madame Paulin, M. Dalmores, Signor Scotti, M. Marcoux, M. Cotreuil, Signor Montecucchi, and conducted by André Messager. Mr. Leoni's previous contributions to the stage are "Rip Van Winkle" and "Ib and Little Christina." He is also known by his numerous songs. The characters in "L'Oracolo," are Chinese, and the next Covent Garden novelty, Puccini's "Madame Butterfly," has a Japanese heroine. The invasion of the operatic stage by the yellow race has evidently begun.

Dr. F. H. Cowen has again been engaged to conduct the Scottish Orchestra next winter, despite rumors to the contrary. After his many successes in the North, it would indeed have been strange had he been passed over in favor of any other musician, however famous.

Elsie Nicholl, A. R. C. M., daughter of the late W. W. Nicholl, the well known professor of singing, will lecture on the Art of Singing at her studio, 17 Berners street, W., on the 21st and 28th inst. at 12 o'clock. Miss Nicholl was recently appointed to give a course of lectures at Cambridge.

Evie Greene will give a concert at Queen's Hall this afternoon, when she will sing and give some recitations, and in addition "do a very unique dance." She will be supported by Marie Danton, Mania Seguel, Nellie Ganthony, Sammy Tinner and Signor Bartolotta. This will be Evie Greene's only appearance in London prior to her departure to America in August.

It is said that an unpublished adagio for clarinet and stringed instruments by Richard Wagner has been discovered and played at Wurzburg. This piece is dedicated to Christian Rummel, a clarinet player, composer and conductor, who died in 1849.

Palestrina is to have a statue erected to his memory in the town which gave him the name. The famous composer of the "Missa Papae Marcelli" was born at the beginning of the sixteenth century. His name was Giovanni Pierluigi Sante, to which later on was added Da Palestrina.

"Les Pêcheurs de Saint-Jean," an opera composed by M. S. M. Widor to a libretto by Henri Cain, will be one of the novelties at the Paris Opera Comique next season.

"La Bohème" on Saturday will be the last opera conducted this season by Mr. Mancinelli, owing to his having accepted a two months' operatic engagement at Rio de Janeiro. His place at Covent Garden will be taken by Mr. Campanini, who conducted the recent season of Italian opera in Paris and at Covent Garden in the autumn of 1904.

It has been stated that Franz von Vecsey is the youngest artist who has ever been invited to play before the Philharmonic Society. This, however, is not the case, for Wilhelmine Neruda (Lady Hallé), when she took part in the concert given on June 11, 1849, was little more than nine years of age. She played on that occasion the solo portions of a concerto by De Beriot. The boy will, on Thursday next, essay the Beethoven concerto.

Henry Russell has made arrangements with the young Hungarian soprano, Aurelie Révy, who appeared at Covent Garden in "Pagliacci" last season, to undertake the role of Nedda in Leoncavallo's opera at the Waldorf Theatre on Saturday evening, when also "Cavalleria Rusticana" will be performed, with Mr. Coasira, who is well known to London opera goers, as Turiddu.

The London Daily Telegraph says: "Wishing for some practical demonstration of musical taste in America, the editor of the New York Globe invited his readers to send in a list of twelve works by the most favored. The number of programs filled up and returned was 7,864. The works named were then tabulated and the results published. From the statements made it appears that the twelve pieces which obtained most votes were overture to 'William Tell,' overture to 'Tannhäuser,' the Toreador's Song ('Carmen'), Dixie's (?) selection from 'Faust,' the 'Miserere' in 'Il Trovatore,' Mendelssohn's 'Spring Song,' Suppé's overture 'Poet and Peasant,' Liszt's Hungarian rhapsody No. 2, the 'Blue Danube' waltz, and selections from 'Lohengrin.' All these obtained more than 5,500 votes. Among the first fifty pieces preferred were: 'Babes in Toyland' (4,000 votes), the 'Pathetic' symphony (447 votes), Gounod's 'Ave Maria' (659 votes), the 'Star Spangled Banner' (952 votes) and 'The Lost Chord' (997 votes). Some American papers profess to be proud of the result, 'on the whole,' and it is pleasant to see how easily they are made content."

At the Royal Academy of Music the Charles Rube Prize, for string trio, has been awarded to Mary Burgess (piano), Hilda Barnes (violin), and Gwendolen Griffiths (cello). The adjudicator was A. Simonetti. The Heathcote Long Prize, for piano playing, has been carried off by Master Sydney Rosenbloom, a native of Edinburgh. Herbert Fryer, Hamilton Harty and A. Heathcote Long were the judges. The Joseph Maas Prize, for tenor singers, has been awarded to John Bardsley. Dennis Creedon was highly recommended and Thomas Gibbs recommended.

Attention may be directed to the Josephine Troup Scholarship, recently founded at the Royal Academy of Music by Miss E. J. Troup, which will be competed for on July 13 by female candidates, who must be not less than fifteen nor more than twenty-five years of age on July 1. The scholarship will be awarded to the young lady who shows the greatest promise of distinction in the composition of musical works of importance—as distinguished from songs and trivial pieces—and particularly of orchestral works. It is of the value of 33 guineas (\$158) per annum and is tenable for three years, but in cases of exceptional merit an extension of the period by one or two years will be granted.

In the course of a letter recently published Dr. Hans Richter says: "The double bassoon voice is not an independent orchestral voice, but was added to the score ('The Ring') by me in order to make it easier for the tuba instruments to take breath, particularly in 'Siegfried.' Franz Fischer owns the score in which my directions were written down by the copyist."

Fritz Kreisler played the solo of Brahms' violin concerto at the South Hampstead Orchestra's concert given at Queen's Hall last evening under the direction of Mrs. Julian Marshall.

#### Concerts for the Week Ending June 24.

##### MONDAY.

Mischa Elman's violin recital, Queen's Hall, 3.  
Muriel Foster and Madame Chaminade's song and piano recital, Bechstein Hall, 3:30.  
Mlle. Honrie Van Der Hoven's second song recital, Aeolian Hall, 3.  
Haydn Coffin's concert recital, Steinway Hall, 3:15.  
Kubelik's orchestral concert, Queen's Hall, 8:30.  
Hortense Paulsen's vocal recital, Bechstein Hall, 8:30.  
The Freyer-Newmann-Walenn Trio, Aeolian Hall, 8:15.

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## TUESDAY.

Henry Such's violin recital, Queen's Hall, 3.  
 Ionie Basche's piano recital, Bechstein Hall, 3:30.  
 Evelyn Barton's violin recital, Aeolian Hall, 3.  
 Olga Samaroff's piano recital, Steinway Hall, 3:15.  
 Alice Gracie's first violin recital, Salle Erard, 3.  
 Austral Club concert, Caston Hall, 3.  
 South Hampstead Orchestra, Queen's Hall, 8.  
 Rosa Olitzka's song recital, Bechstein Hall, 8:30.  
 Percival Allen and Mr. Archdeacon's concert, Aeolian Hall, 8:15.  
 Louis Van Hes' concert, Steinway Hall, 8:15.

## WEDNESDAY.

Evie Greene's matinee, Queen's Hall, 3.  
 Mr. Zacharewitsch's vocal and instrumental recital, Bechstein Hall, 3.  
 Florence Dawnay's and the New Trio's concert, Aeolian Hall, 3.  
 Janotha's concert, Queen's Hall, 8.  
 Campbell McInnes and Grahame Peel's concert, Bechstein Hall, 9.  
 Hedwige Wiersbick and Constance Newmann's piano and song recital, 8:30.

## THURSDAY.

Miss Mueller's vocal recital, Bechstein Hall, 3:15.  
 Jean Pasley Mitchell's dramatic recital, Steinway Hall, 3.  
 The Philharmonic Society's last concert, Queen's Hall, 8.  
 Pianophone concert, Steinway Hall, 8.

## FRIDAY.

Herbert Witherspoon's song recital, Bechstein Hall, 3.  
 Herwen Jones and Senor Jose Gomez's concert, Steinway Hall, 3.  
 Gustave Ferrari and Albert Carabon's concert, Salle Erard, 3:15.  
 Mlle. Luquens and Barbara Thornley's vocal and piano recital, Bechstein Hall, 8:30.  
 Margot Lethbridge's concert, Steinway Hall, 8:30.

## SATURDAY.

Franz von Vecsey's violin recital, Queen's Hall, 3.  
 Boris Hambourg's violoncello recital, Aeolian Hall, 3.  
 British Musical Festival, Crystal Palace, 3.

## Georg Fergusson's Press Notices.

THE following criticisms of Georg Fergusson's singing appeared in the Berlin papers:

In his second recital at Beethoven Hall, Georg Fergusson revealed himself to be a finely accomplished, excellent reproductive artist, who has schooled his voice with the utmost care. Yet Mr. Fergusson has not made technical schooling an end in itself—with him it is subservient to his tasteful delivery. \* \* \* The singer met with rich and well deserved approval.—Die Post, January 8, 1905.

Georg Fergusson seems to practice assiduously, for the beauty of his voice, which has become notably freer and easier in use, is always on the increase. Moreover, his inner feeling has deepened, and he knows better how to comprehend the character of the numbers he reproduces. Some of the German songs were a joy in their delicacy and at the same time vigor of interpretative feeling.—Vossische Zeitung, January 8, 1905.

Georg Fergusson has at his disposal a rich vocal material by which he skillfully profited in such a way as to win marked success with the public. He was compelled to repeat many numbers, among them Hugo Kaun's compact "Now and Always."—Berliner Zeitung, January 7, 1905.

At the festival evening for the benefit of the Verein für Häusliche Gesundheitspflege, Lilli Lehmann's ripe art won fine success for three songs by Fritz Högel, and met with rich approval in the reproduction of three Schubert songs. \* \* \* Mr. Fergusson, the well known singer and vocal instructor, sang with splendid voice and artistic delivery Handel's "Care Salve," Schubert's "Griessengsang" and "An die Leier," and in conclusion the aria of Wolfman.—Vossische Zeitung, December 1, 1904.

## Maud Powell in South Africa.

WEDNESDAY last THE MUSICAL COURIER published a letter dated at Cape Town, South Africa, telling of the arrival there of Maud Powell and her company. The letter also published the itinerary of the famous American violinist in South Africa. The following press notices refer to the first concert in Cape Town, May 30:

The "star" of the concert party which arrived yesterday morning in the Guelph, and appeared last night at the Good Hope Theatre, is Maud Powell, an American violinist, of whom much that is favorable has been said of late. Miss Powell is certainly a splendid performer, and her playing last night must have been a surprise to many of her audience. Her technique is clear and fluent, and her tone and style are remarkable for their purity and breadth. She played last night a variety of works, and proved at once and beyond a doubt the truth of the claims that have been put forward on her behalf. Her first piece was Ernst's "Otello" fantasia, and to the vociferous encore which followed, Miss Powell replied with a pleasing composition of Boieldieu, "An Bord d'un Ruisseau." Next she played unaccompanied a lovely "Prelude" by Fiorillo, which served admirably to display the beauties of her Guarneri violin, as well as of her playing. Leclair's "Tambourin" followed, then Bazzini's difficult "Ronde des Lutins," and in these the artist's power of execution, "apparently limitless," as it has been styled by a fellow countryman, was manifest indeed. As an encore to the latter, Miss Powell played, again unaccompanied, an "American Sketch," by Bellstedt. The violinist's reception was warm and enthusiastic, indeed it was bordering on a triumph, if musical triumphs are to be attained in Cape Town, and this success augurs well for the tour.—The Cape Times, May 31, 1905.

Miss Powell, by whose name the company is known, is an extremely talented violinist, who gave examples last night with splendid effect in various styles of music suited to her instrument. The character of Miss Powell's playing may be put down as excellent quality of tone. Amidst plenty of fancy, light and difficult passages, there was hardly a rasping note. In double stopped passages the quality of tone from the two strings was wonderfully even and smooth. That she delighted her audience is made clear by the fact that an encore was demanded after each of her three appearances. The lighter music she renders is fancy without being tricky—that is, her spiccato, harmonics, and left-hand pizzicato, of which she gave a splendid example in the encore to her last item, in a group of ingenious variations on the well known Confederate song "In Dixie." The Fiorillo "Prelude" was, of course, a study, and was played unaccompanied with great steadiness and finish. Leclair's "Tambourin" gave the lady opportunity of exhibiting some dainty spiccato work. The harmonic notes in the "Otello" fantasia were exceedingly clear and pearl like.—The South African News, May 31, 1905.

## Mary Fidelia Burt's Experiment.

MARY FIDELIA BURT, who has with her original methods of musical sight reading and ear training demonstrated before leading composers and educators that children or adults, whether tone deaf or time deaf, can learn to sing music in time and tune, has made another successful experiment. The sweet voice of the colored child has always appealed to Miss Burt. A class of colored children (primary grade) trained by Miss Burt recently gave a benefit concert at Association Hall, Brooklyn. Their singing proved that their teacher has been again successful, for the small Afro-Americans sang with the same intelligent purity of intonation, precision and accuracy that have characterized the singing of her other pupils. The program numbers—the "Spinning Song" from "The Flying Dutchman," Mozart's "May Song," Brahms' "Lullaby," an old plantation song, and "The Suwanee River," arranged by Miss Burt for solo and chorus, afforded contrast and variety. All of these numbers had previously been given as lessons in sight reading. The

audience was most enthusiastic, and redemanded the difficult "Spinning Song." The assisting artists were: Marguerite Liotard, soprano; Marie Adele Stillwell, contralto; Dr. Eugene W. Marshall, baritone; Master Paul Dorrington, soprano; Itala Uda, violinist; Melanie Murdock, child impersonator, and Hazel Sweet, pianist. The business of the concert was managed by Estelle Finer and Miss Bogue. Among the patrons were Dudley Buck, Samuel P. Warren, Oscar Klein, Horatio Parker, R. Huntington Woodman, Frederick Preston, T. R. Phillips and Kate Chittenden.

## Dr. Otto Neitzel and Romantic Music.

ALTHOUGH Dr. Otto Neitzel shares with Eugen d'Albert the reputation of being a high priest of Beethoven, his conceptions of romantic music everywhere meet with unqualified approval. Both as regards his literary expositions of modern compositions, and his pianistic demonstrations of those expositions the German press is warmly enthusiastic. Neitzel knows how to throw himself into the freedom and seductive unrestraint of the romanticists and give their works with a warm color and definite grace of sharply outlined conception that are delightful.

Appended are two Berlin criticisms which bear witness to this especial quality of Neitzel's performances.

Otto Neitzel's third "piano matinee, with explanations," which drew a large audience to Beethoven Hall on Sunday, entered upon the romantic field of music. The speaker made his performance extraordinarily interesting from beginning to end. He found romantic tendencies already appearing in Bach, tendencies which expressed themselves not only in the music-opera which the founder of the classic school dedicated to Frederick the Great, out of gratitude for a kindly reception, but also in his melancholy "Chromatic Fantasia and Fugue." How romanticism blossomed out in pliant, chivalrous Chopin, and in Schumann, the lover of combats, as well as the gloomy meditator, was thoroughly expounded in the two Chopin ballades, the big Schumann sonata in F minor, which was called a real battle piece, and in the Schumann "Davidbinder Dances." With this genuine, intrinsic romanticism the speaker contrasted an artificial class which took root as romanticism descended further. Samples of the tendency in this direction were smaller selections from Saint-Saëns, Claude Debussy and Balakireff. The clearness and warmth of the pianistic reproductions held the hearer long in their spell, and made them follow the verbal and musical performances with intensely aroused sympathies unto the end.—Deutscher Reichsanzeiger, March 14, 1905.

Dr. Neitzel gave not dry analyses, but interesting glimpses into the structure of the compositions. Tense and expressive guide posts pointing out their aesthetic worth gave the attentive hearer a clear, well defined picture of the actual nature and being of the respective compositions. Two of the matinees had to do only with Beethoven, while the last one drew Bach and Chopin and Schumann into the circle of its keen observations. The trouble expended was by no means in vain. The interesting attempt was in many ways a mental stimulus. Those who attended the lectures will surely be grateful to Dr. Neitzel.—Germania, March 19, 1905.



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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

**T**HE only oldtime opera presented by the Sonzogno Italian Opera Company, now closing its season at the Théâtre Sarah Bernhardt, was Rossini's little masterpiece, "Il Barbiere di Siviglia."

In the cast were: Regina Pacini, who as Rosina pleased the audience (largely Spanish and Italian) better than she did the writer—not that her voice is poor, for it is not, but for the reason that she uses it as she does: In the lesson scene her Proch variations were given brilliantly, especially the picchietti or pizzicati part, which had to be repeated. Masini, an Almaviva whose voice in past days was renowned for its beauty, of which today's remnants still give evidence—though sad the proof. Tita Ruffo, whose acting of Figaro was more satisfactory than his singing of the part; Luppi as Don Basilio showed a fine quality of bass voice, while Antonio Baldelli's Don Bartolo was the best role characterization of the evening's performance. Baldelli demonstrated that he knew his part well from every point of view. He infused life, character and color into the funny old doctor's part, entering into the scene and the situations with something like zeal and zest, his own enthusiasm producing infection among his associates. He showed, too, at every point that he was quite familiar with all the parts of the opera. That he must have appeared many times before in this same role left no room for doubt, his every move, turn and gesture carrying authority and conviction with it that was delightful relief to the spectators. Baldelli's singing, too, was all that could be desired.

"Il Barbiere" was ably conducted by Signor Ferrari.

The closing performances will repeat Giordano's "Siberia," "Fedora" and "Andrea-Chénier," the last named opera being the best liked of the entire repertory produced by the company in Paris.

At the Salle Pleyel, Mme. Fred de Faye-Jozin gave a concert of her own compositions, with the assistance of Mme. Florence Scarborough and several artists from the Opéra and the large orchestral organizations. Madame de Faye-Jozin has been mentioned on other occasions in these columns as a musician meriting recognition for her excellent pianistic ability, her poetic imagination and inventive genius displayed in all her works from a musical adaptation (a poetic recitation with instrumental accompaniment), of a song—she being in both instances the poet also—to the more extended forms for piano and combination of instruments. The program on this occasion contained no fewer than eighteen numbers, among them two great vocal selections interpreted by Madame Scarborough with the author at the piano.

These songs, of which "L'Invocation" was sung in French, and the other, "Memories," in English, were written especially for Madame Scarborough, and showed the wonderful range of her remarkable mezzo-soprano-contralto voice—a voice at once powerful and dramatic, sweet and sympathetic.

In a recital of song all her own, Madame Scarborough could show to better advantage the varied possibilities of her voice, her powers of versatility and a winsome personality.

The third concert, with orchestra, given at the Châtelet by Jan Kubelik was directed by Arthur Nikisch. Needless to say the house was packed, and it is supposed to accommodate 3,600 people. Whether due to the presence of Nikisch and his incomparable accompaniments, certain it is that Kubelik never played to better advantage in Paris. His numbers were the Mendelssohn E minor concerto, which received a superb rendition; andante from the Saint-Saëns B minor concerto, and the A major polonaise of Wieniawski, followed later by a capriccio all' antica of Sinigaglia and variations on "God Save the Queen," by Paganini. At the conclusion of the program Kubelik was obliged (forced were a better expression) to add five encore numbers, accompanied at the piano by Ludwig Schwab. The solo pianist was a newcomer named Edward

Goll, a young and brilliant performer, who created a favorable impression with the Liszt concerto in E flat.

Nikisch opened the concert with Mendelssohn's overture to "Midsummernight's Dream." Between two concertos the orchestra gave a most interesting performance of the Grieg "Peer Gynt" suite, the fourth part of which received so startling and sensational an interpretation that the house broke out in a storm of applause, with shouts and cheers for the great conductor. The movement had to be repeated before the concert could proceed.

A few days later the last Kubelik concert was given, with Edouard Colonne directing the orchestra. The violinist was in the same happy frame of mind and played the Bruch concerto in G minor as he never had done before. Other numbers by Arbos, Vieuxtemps and Paganini ("Le Streghe"), with several encores, followed. Georges de Lausnay, a well known Parisian pianist, was the assisting soloist in selections from Chopin, Debussy and Moszkowski.

Micio Horszowski, a remarkably gifted boy pianist of ten or eleven years, has been playing a series of matinee concerts at the Théâtre Vaudeville. He had the assistance of clever young people, Paul Kochanski, violinist; Jean Oppenheim, cellist, and Elisabeth Frederick, an American soprano, with a pretty voice and pleasing personality.

The youthful pianist is a Polish boy and pupil of Leschetizky, to whom he has now returned to continue his studies, guided and watched over by his mother, from whom he received his earliest musical training.

Young Micio is a little wonder, a prodigy of mature pianistic and musical understanding. His tone is not yet big and heavy, of course; but his touch is neat, delicate and poetic; his technic precise and clean, though not yet sufficiently advanced for the extremely difficult and endurance requiring concertos.

The lad is a healthy child, of amiable disposition; warm in temperament, and thoroughly musical by nature—a boy of whom much will be heard in due time.

The Chaigneau sisters, Thérèse (piano), Suzanne (violin) and Marguerite Piazza Chaigneau (cello) gave the annual "audition" for their pupils, advanced and preparatory, in an evening (ensemble) and next day matinee (solo) performances. Mlles. Chaigneau are the Paris instrumental representatives of the Boston Whitney School, receiving the pupils for piano, violin, cello and harmony. The classes in piano playing are directed by Harold Bauer and Thérèse Chaigneau.

Among the advanced piano students heard and who are quite prepared for artistic public appearances are Dorothy Swainson (London), Ethel Robie (Boston) and Elizabeth Egleston (Boston).

The chamber music program opened with a successfully played Hungarian trio of Haydn, remarkably interpreted by three infants of eleven years—Adrienne Cabarat, Jean Alix and Jean Millet. Great success also for the youthful pianists, Colette Sachs (eight years) and Suzanne Riss (nine years); for the little violinist, Corrie Psichari and the violoncellist, Jules Sachs, Marc Deschamps and Madeleine Laporte. Much admired, too, were the trio of charming Nénot sisters, daughters of the celebrated architect. The summit, however, was reached in the admirable violin performance of Mlle. Marcelle Ackien (finale of the Bruch concerto in G minor) and of Albert Le Guillard (chaconne of Vitali), both players being remarkably clever

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musicians, who play also the piano and the viola like artists.

The sisters Chaigneau are admirable musicians, whose conscientious teaching is becoming more favorably known with each "audition."

A concert given by Mme. Gabrielle Ferrari at the Salle Erard, in which she had the assistance of Elise Kutschera, Graziella Ferrari, M. Pol Plançon and the Bataille Vocal Quartet, proved much of a success. The concert giver, Madame Ferrari, is a pianist and a composer of distinction. Not only is she a pianist with a facile and fluent technic, but a gifted and highly trained musician who knows how to compose attractive and well written music for the piano and the voice.

Our old friend Pol Plançon received a warm welcome, and was heard in Widor's "A toi," "Le Lazzarone," by Ferrari, the composer accompanying, and sung so effectively that it was redemanded, followed by his old battle horse, "Les deux Grenadiers," of Schumann. Plançon had an ovation and was cheered vociferously.

The singing of Madame Kutschera and Mlle. Ferrari was much admired and applauded, and the Bataille Vocal Quartet did excellent work in selections from Fauré and Moreau, besides some "a capella" singing in works of the sixteenth and seventeenth centuries.

Ernesto Consolo gave a concert at the Salle des Agriculteurs, assisted by the Quatuor de Paris—MM. Hayot, André, Denayer and Salmon. The program opened with the Dvorák quintet, op. 81, and closed with the Brahms quintet, op. 34, both works being admirably played by Mr. Consolo and the other instrumentalists. The pianist's solo selections were a ballade by Grieg (in form of variations on a Norwegian theme), "Pierrot," by Cyril Scott; fantasia, op. 49, of Chopin, and the A minor prelude and fugue of Bach-Liszt—all beautifully performed in every sense.

Madame Roger-Miclos, the pianist, gave two concerts at the Salle Pleyel, in which she had the assistance of Johannes Wolff, the musician violinist, and the Vocal Quartet of L. Ch. Bataille, completed by Madames Astruc-Doria and Olivier, R. Plamondon, tenor, and J. Jemain, accompanist. In the long and varied programs the pianist, Madame Roger-Miclos, was at her best in numbers that required polished and showy finger work, and in which her cleverness of execution was much admired and heartily applauded. Her selections were well chosen and delightfully executed. Madame Roger-Miclos also played the piano part in the Grieg sonata with Johannes Wolff.

The violinist, Mr. Wolff, performed the romance, op. 42, by Max Bruch, and a group of morceaux by Saint-Saëns (romance), Arthur Herve (sérénade), Boulnois ("Perdus dans un rêve"), Tschakowsky (humoresque), and the Grieg sonata. Mr. Wolff, whose violin playing is always satisfying in the extreme, was much applauded on this occasion.

M. Bataille and his quartet were heard in many selections, modern and ancient, in all of which they showed conscientious endeavor and gratifying results. Each time these singers are heard they are better liked.

At one of the last Atelier Reunions the students were greatly pleased to hear Charles Holman-Black sing. He gave them a new song, "Thou Art Like Unto a Flower," by a young American composer, Olaf A. Anderson, living

in Paris; "Charité," by Faure, and "The Arrow and the Song," written for and dedicated to him by Vilma.

Mr. Holman-Black was in capital voice and sang well, indeed. His diction is at all times delightful to listen to.

Mary Smyth, a pupil of Lucien Wurmser and Raoul Pugno, was much liked and applauded in the pastorale variée, Mozart; gavotte by Handel, and a brilliant performance of the Liszt rhapsodie, No. 13. Miss N. Benecke was heard to advantage in "He Shall Feed His Flock," from "The Messiah"; Gounod's "Repentir," a bergerette from the eighteenth century Weckerlin, and a number from Schumann's "Dichterliebe."

The Rev. Mr. Beach discussed the subject of "Stooping."

The last but one meeting of the students presented three young American singers—the Misses Frederick, Saecker and Waldo—in Mendelssohn's trio "Lift Thine Eyes" ("Elijah"), and "At Eventide It Shall Be Light," from Gaul's "Holy City"; a duet from Verdi's "Aida," and several solo numbers by each of the ladies. As a trio they appear to have studied much together and their voices blend well. Their solo work, too, was commendable. Fernand Olivier, a young 'cellist, contributed some well played soli.

Charles Wagner, the author of "The Simple Life," delivered an address on "The Forgotten God."

Aino Tamme, soprano, gave the last concert of her series of four at the Théâtre La Bodinière, with the assistance of Winnifred Willen, pianist, and Géza de Kresz, violinist. Mlle. Tamme, with a pleasing voice, agreeable manner and musicianly conception, delivered a list of interesting songs.

Miss Willett, a young Canadian pianist, and pupil of Sig. Stojowski, played the andantino and scherzo from Schumann's sonata in G; a melody by Stojowski and the "Allegro Appassionata" of Saint-Saëns. As observed before in these columns, Miss Willett is a pianist of many gifts; she has a very poetic imagination, musical temperament and all the executive ability required to give expression to her fancy. She is intensely excitable and the experience and repose acquired through frequent public appearances will prove beneficial. On this occasion she surprised, however, by her reposeful manner and beautiful interpretation of each of her selections. In addition to these Miss Willett played the ensemble numbers with the violinist, Mr. de Kresz, and all the accompaniments.

Miss Tamme and Miss Willett both go to London, where the latter is to play at Lord Strathcona's on Dominion Day, in association with Madame Albani, Eva Gauthier, and other Canadian artists.

Mme. Charles Cahier (Mrs. Morris-Black, of New York) gave a concert at the Salle des Agriculteurs, with Henry K. Hadley, American composer, assisted by Oscar Seagle, baritone. Mrs. Cahier displayed a beautiful contralto voice and sang with much intelligence and musical expression "Kennst du das Land," Liszt; "Träume," by Wagner; "Ständchen," Brahms, and "Longing," by S. B. Schlesinger, in all of which she had orchestral support. Mr. Seagle was heard to advantage in Leoncavallo's prologue to "Pagliacci."

A symphony in F, "Youth and Life," overture to Stephen Philipp, and a Suite Orientale of Henry K. Hadley were performed by the orchestra, under direction of the composer.

Several other concerts will have to be grouped, for want of space:

At the Salle Lemoine, concert given by Jane Monpil, Elsie Playfair and Edouard Bernard. Among Miss Playfair's soli was the Bach "Chaconne," with the piano accompaniment of Mendelssohn.

At the Salle Erard, concert of Lazare Lévy, assisted by Félia Litvinne.

At the Salle des Agriculteurs, three concerts given by Magdeleine Boucherit and Jules Boucherit, assisted by Rose Caron at the first, by Renaud at the second, and by Delmas at the third.

At the Institut Rudy, a pupils' concert of Georges Mauguère.

At the Reunions de l'Eclectique, last soirée musicale.

At the Salle des Agriculteurs, two concerts of Scandinavian music, given by Alfred Roth and Sven Kjellström, assisted by Minnie Tracey, Hélène Zielinska and MM. Joseph Jemain, Szigeti, Derencourt and H. Choinet, the programs of which were extremely interesting. Still other concerts, together with an account of the successful opera débuts of Clara and Grace Carroll, must be held over for next letter.

Edmond Hertz, the pianist, has just returned here from London, where he gave a very successful recital at the Bechstein Hall and played also at several "at homes." His début in London seems to have been most satisfactory, for he returns there to give several recitals in the autumn. His concert program contained pieces by Schumann, Brahms, Chopin, Liszt's "Pélerinage" and his own "Sonata Fantaisie."

DELMA-HEIDE.

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GEORGE SWEET always takes an artist's pride in the success of his pupils. At this time Mr. Sweet is especially gratified over the career of Georg Fergusson, now one of the leading vocal teachers in Berlin, Germany. Mr. Fergusson studied for seven years with Mr. Sweet. It was Mr. Sweet who prepared Fergusson for his concert tour in Europe, which included concert engagements in London, Paris and Berlin. Mr. Sweet has received letters of appreciation and gratitude, as well as messages through mutual friends, from Mr. Fergusson during his stay abroad.

Heber S. Godard, baritone, and Medora Henson-Cooke, soprano, both for some years pupils of Mr. Sweet, are now living in London. Both have made successes as concert singers in England.

Frank King Clark, basso, now a resident of Paris, was also a pupil of Mr. Sweet.

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## CINCINNATI.

CINCINNATI, June 29, 1905.

**P**IER A. TIRINDELLI, of the Cincinnati Conservatory of Music faculty, left recently for his annual European trip. He sailed at once for Rome, Italy, where he will rejoin his family, who have been in the Holy City for the past two months. Mr. Tirindelli expects to have an audience with Pope Pius X, who, as the Cardinal Patriarch of Venice, was for many years a special friend of his when he was at the head of the Conservatory of Music in the beautiful city of the Doges. This is the first year that the Italian maestro has foregone his custom of participating in the Covent Garden grand opera season in the capacity of concertmaster. Mr. Tirindelli concluded to devote his entire time to the violin department of the conservatory, and his unremitting application has been productive of fine results. These were apparent at the commencement exercises in the natural playing and musicianly equipment of Henry Eich and others in the series of graduation exercises. Mr. Tirindelli has also devoted much time to original compositions, and his "Ave Maria," for chorus, orchestra and soprano solo, is a gem in chasteness of thought and treatment. Some of his other pupils who will bear watching are Oliver Kilp, George Pryor, Elsie Fretsch, Maud Sutherland, Emma Norton, Laura Winkler, Nellie Smith and Henrietta Weihl.

Henry A. Ditzel, one of the leading pianists and musicians of the Queen City, attracted attention with his closing recitals, given June 19, 20, 21 and 22, in the Young Woman's Christian Association Auditorium. Mr. Ditzel's latest compositions are "To Spring," "Melancholie" and "Petite Valse," which Eleanor Schenck, pianist, recently played at the fifth concert of the Springfield Ladies' Chorus. There is not space to print the programs of these recitals. Suffice it to say that Mr. Ditzel's honest, conscientious high art endeavor was reflected in the work of his pupils. Some of them, including Miss Schenck, are already earning more than the usual share of distinction. Mr. Ditzel is a young man, but he is climbing, and greater things are expected of him in the future. His thorough equipment justifies such an expectation to the fullest extent.

The graduation exercises of the Cincinnati Conservatory of Music Saturday evening, June 19, were of peculiar interest. The graduates in the vocal department were: Clara Herzog, Sophronia Hyde and John A. Hoffmann; piano department, Emma Brand, Mayme Dowling, Clara Louise Hindersman, Grace Adele Kite, George A. Leighton, Ethel Piland, Mary Lou Shaw, Mary Mildred Smith, Evelyn Windham, Edna Witham (post-graduate), Irene McDonald; department of elocution, Gertrude Allen, Sallie C. Reemelin. The address and presentation of diplomas was made by Rev. Frank Nelson, D. D. Of unusual interest was the playing of the Conservatory Orchestra, under the direction of Pier A. Tirindelli, the numbers including the first movement from the Beethoven C minor concerto, in which the piano part was taken by Jane McCroskey; Humperdinck's "Abendsegen," for soprano and alto, sung by Adele Parchen and Mary Ellen Teal; two songs, "Orpheus," by Sullivan, and "Prayer," by Hugo Wolf, for tenor and orchestra, the vocal part being beautifully sustained by John A. Hoffmann and the violin obligato solo played by Mrs. Robert Sattler; Tirindelli's "Ave Maria," for chorus, orchestra and soprano solo, sung by Caroline Rieder Bohmer. The benediction was pronounced by Rev. Albert J. Nast, D. D.

Herman J. Thuman gave the following account of Mazie Homan's playing not long ago, which speaks for itself: "Miss Homan's performance of the Chopin E minor concerto was one worthy of any artist's endeavor. In the round of students' recitals which a reviewer is subjected

to in this busy graduation season there has come forward none to cope with this young lady. There is no need to say that she has a colossal technic and a fine singing tone. That may be taken for granted; but the distinguishing feature of her playing is the marked individuality, the absolute command, the real virtuosity. This latter gift Miss Homan possesses in a marked degree, and when one recalls her age and the possibilities of her future it is not easy to be critically calculating. Her playing of the Chopin concerto can readily be judged without any of the implied reservations for students' work and be pronounced as splendidly done. She played with sentiment, verve, romance, fire, creating every mood of the composer for herself and her audience, and not once was there evident that mawkish striving for effect which is the part of youthful endeavor. Hers is a healthy, dignified, clean style, one which should win a place for her in the class of genuine artists." Miss Homan is a pupil of Douglas Boxall, the distinguished English pianist at the conservatory. At the same recital Olive Virginia Breed performed a set of old French dances by Couperin, Daquin and Rameau in agreeable style. Chambers Clifton played the Beethoven B flat major concerto with clean cut technic and a considerable degree of intelligence. Miss Cosby Dansby played a group in virile and brilliant style.

Among the teachers of the conservatory no one has reason to boast of greater success this year than Frederic Shailer Evans. The extraordinary talent of Ethel Piland, one of his pupils, has been mentioned before. She has before her a brilliant future. Other pupils of his, assisted by vocalists from Miss Baur's class, played a final concert on June 17. Little Grace Fortune, a young miss of twelve years, played a Beethoven sonata in good style. Martin Read, Jr., showed taste and refinement and an excellent technic in a group of modern composers. Mr. Read is decidedly musical and his future is not a matter of doubt. May Brockman and Edna Withaus, of the most advanced type, sustained a high degree of equipment in Hiller and Beethoven concertos. Adele Marie Parchen, whose pretty soprano voice was so admired at commencement, sang a lovely set of songs by Von Fielitz most charmingly.

No one has more reason to be proud of her achievements this year than Clara Baur, of the vocal department. Miss Baur's two graduates, in whom she takes a most justifiable pride—Clara D. Herzog and John Hoffmann—had a program on Thursday evening which invited the attention of the most critical. Mr. Hoffmann has a genuine tenor voice, of exquisite musical quality; he sings with repose and sings with brains, which means a good deal. His enunciation is excellent. Miss Herzog's voice is a light soprano, particularly well suited to florid Italian music, such as the arias from "Traviata" and "Don Giovanni." Of striking interest was the interpretation of a group of songs by Theodor Bohlmann. Miss Herzog and Mr. Hoffmann sang the duet from "Romeo and Juliet" with fine ensemble.

Theodor and Mrs. Bohlmann, on an extended leave of absence, will spend the entire next year in Berlin. Mr. Bohlmann will teach at the Stern Conservatory. He is expected to return to his post at the conservatory as soon as his health will permit.

Bertha and Wanda Baur have left for Europe and will engage another piano teacher of note. J. A. HOMAN.

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## COLUMBUS.

COLUMBUS, Ohio, June 28, 1905.

**T**HERE has never been a higher class of recitals given in this city than those presented this year by the leading teachers of Columbus. If one ever had doubts about the usefulness of the public recital, they would all vanish before the indubitable evidence furnished by these students whose advance from year to year is so unmistakably certain, because many of us have heard them for the last four or five years, have really heard their first little sonatas and rondos, and have watched with interest their development into the sonatas and concert pieces. The most notable of these recitals recently was that by the advanced pupils of Rosa L. Kerr, given in the Y. M. C. A. Auditorium. Those who distinguished themselves were: Ellen Loveless, Rose Jashenosky, Hazel McHenry and Helen Pugh. All of these give abundant evidence of sound training and have acquired a fluent technic and much grace and style. Mrs. Harrie B. Hutchinson, contralto, added much beauty to the program by four songs.

Mary V. Lazurus presented Lucy Tingley, Ruth Kling, Edna Rogers, Mabel Stiffey, Frances Priest, Ellis Hopkins, Edna Beard, Henrietta Harris, Lucille Wickham, Myrtle Pearson, Jessie Harris and Earl Hopkins in a recital at Wilkin-Redman Hall.

Mr. and Mrs. C. Christian Born gave a musicale at The Parsons in honor of Mr. and Mrs. Herman Eckhardt and Robert Eckhardt. Reginald L. Hidden, a violinist, who has just returned from Prague, where he has been an artist pupil of Sevcik, the teacher of Kubelik and Kocian, was introduced that evening, and Robert Eckhardt, the tenor, sang several groups of songs. The affair was notable musically and socially.

The following pupils of Nora F. Wilson gave a successful recital recently: Marie Miller, Helen Converse, David Centner, Alice Thomas, Helen McCarty and Verena Haberstick.

Annie E. Skinner's second piano recital took place in the Wilkin-Redman Hall, the following pupils participating: Minnie Shotts, Anna Joyce, Bernice Criswell, Ruth Brosius, Mary Anderson, Carrie Richards, Julia Hanna, Louise Dun, Ada DeWitte, Iona Wagman, Katherine Barker, Florence Kellenherger, Hazel Wilson, Mary Van Meter, Florence Purcell, Rhea Van Meter, Grace Foster and Neil Martin.

Minnie Reiber presented some of her younger pupils not long ago, assisted by Irving Ruppertsberg, tenor. Those who played were Gertrude Hoffman, Esther Greiner, Melinda Magley, Bliss Magley, Selma Masloh and Katharine Brashear.

The recital given by the music pupils of Miss Phelps' Collegiate School, Gwynne Place, was attended by a large audience. The pupils were Ruth Williams, Katharine Wheat, Eugene Cook, Margaret Williams, Lucile Atcherson and Nellie Harvey. Vocal numbers were contributed by Vivian Cockell, Miss Clinkinbeard and William Kutchbach. The music department of this school has been considerably strengthened the past year, and still further additions are contemplated for next year.

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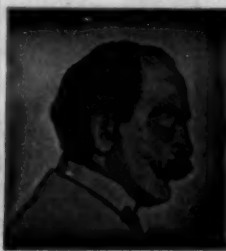
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## CHARLTON'S STARS FOR NEXT SEASON.

THE announcement made in today's COURIER by Loudon G. Charlton will be read with interest by the musical public here and abroad. The unusually strong and well balanced list of distinguished artists has a meaning that only those versed in the business details of concert management can appreciate. It cannot readily be recalled when one American manager has ever attempted to direct the business fortunes of more important musical stars in the same season than appear on the Charlton current list. Two pianists are observed on Mr. Charlton's list. Both are in keeping with their distinguished companions. The successful direction of one pianist of the importance of either Reisenauer or Bauer commands the brain and resources of a successful business man and a well equipped office. To handle two such and make the tour of each more successful than would be the result under separate managers is the task Mr. Charlton has set for his organization, with no doubt of the outcome.

The Charlton announcement is headed by Mme. Johanna Gadske, who was last season in concert under the same management. Her unequivocal success in this transcontinental tour of sixty-two concerts is a matter of musical history and business record. It is not usual for a grand opera star to appear in concert for two consecutive seasons, but before the close of her past tour so many return dates and new engagements were arranged that there remained no doubt of the necessity of her devoting the coming season to concerts. The tour will again be transcontinental and embrace seventy-five appearances, including several in New York. If any heed is paid to the complaining ones at the Opera House who do not relish hearing mediocre singers in Madame Gadske's great roles, a limited season at the Metropolitan will be included in her season's work.

Between now and the time of her arrival in America in November Madame Gadske will be again the star of the Wagner Festival at the Munich Prinz Regenten, singing two "Ring" performances, one of Elsa and two of Countess. Last year in Munich she made a great success in "Flying Dutchman."

Alfred Reisenauer comes to America for the second time, now under the Charlton banner. The great German pianist made his first American tour two years ago, and the wave of enthusiasm that followed him is not forgotten. Reisenauer is living at present in Leipzig, where he has a home filled with many works of art, curios and mementoes of his own artistic life and the great ones of the musical past. Naturally, there are many reminders of Liszt, who was his teacher, and whose music he plays frequently and with great distinction. Reisenauer, however, is not a Liszt specialist, although he is undoubtedly a great exponent of that master's works. He plays the compositions of Beethoven, Schumann and Chopin with equal ability; in fact, it is hard to say in what style of music he appears to best advantage, as his repertory includes everything in the classic literature of the piano. His tour will be transcontinental, including all the important orchestras.

The appearance of David Bispham's name assures us of at least another concert season of this singer, whose ambitions and talents for classic drama are also well known. It has been reported that Mr. Bispham might devote his talents after next season to the latter art. At any rate, that step will not be considered seriously until after next season, which will be devoted again to concerts. Aside from his oratorio, orchestra and recital engagements he will repeat his success of last season, "The Cycle of the Great Song Cycles," comprising four performances and including, first evening, Beethoven's beautiful "An die ferne Geliebte," to be followed by Schumann's exquisite cycles, "Frauen liebe und Leben" and "Dichterliebe"; second evening, Schubert's "Muller Lieder" (entire); third evening, Schubert's "Winterreise" (entire); fourth evening, Brahms' "Die Schone Magelone," with the story connecting the songs.

It will be learned with pleasure that Mr. Bispham will again be heard in Grace Wassall's Shakespeare cycle, which had its first production in New York at Carnegie Hall last November. The cycle, interpreted by Madame Gadske, Mr. Bispham and others, won instant approval in this and other large cities, and since attained much the same vogue as "The Persian Garden" of a few seasons ago. Mr. Charlton announces that Mr. Bispham, and three other artists yet to be named, will devote a solid month to Mrs. Wassall's popular novelty.

Harold Bauer, one of the most popular pianists who

ever visited America, comes again for his fourth tour (inside of six years), which will cover the entire Continent, and will include symphony engagements with all the important orchestras. He comes early and stays the entire season, playing first at the Worcester Festival in September and then proceeding immediately to the Pacific Coast for the month of October. The Middle West will claim him for November and December, and after January 1 he will be in the East. Harold Bauer is unique himself, as is attested by the thousands in America who have heard him. Since his last visit here he has played some 150 concerts in South America, Germany, Spain, Holland, Belgium, France and England.

Marie Nichols, violinist, after establishing herself in Europe by pronounced successes, came to America last season and established her rank with Lady Halle and Maud Powell. No more important violinist will be heard here this season than this gifted and charming young player. Her engagements will cover nearly the entire country and will include several orchestra appearances.

Elsa Ruegger, the noted woman 'cellist, came first to this country in 1898 under the management of Victor Thrane, and her tour was a phenomenal success. She made a short subsequent tour three seasons ago, which even exceeded her previous success. She now comes for her third American tour, beginning January 1, and although the arrangements have only been completed two weeks, the demands for her appearance are so numerous as already to assure her of the most successful tour any 'cellist has ever had in America.

Ellison van Hoose is so well known as a leading oratorio and concert tenor of America that he needs no introduction through these columns. He has always been sought by the leading choral societies of the country, and has never failed to make such good impression as to secure re-engagements over and over again with the same societies. Last season he appeared in sixty concerts with Melba in her transcontinental tour, and as a result of his success on this tour he will return during the coming season practically to all of the cities east of the Rocky Mountains where Madame Melba appeared last year.

Madame Shotwell-Piper, the artistic dramatic soprano, will begin her third American tour under the same management and encouraging auspices. Madame Piper has secured for herself a prominent place in our native sphere of musical art, which she attained through the beauties of voice, personal charm and artistic cultivation. Madame Piper's notable successes have been continuous since her New York appearances with the New York Symphony Orchestra under Walter Damrosch several years ago.

The familiar name of Katherine Fisk appears as the principal contralto singer. Standing eminent among American contraltos, Katherine Fisk won and has held her international high rank by reason of the same characteristics that have placed Madame Nordica where she is—a highly cultivated mental equipment united with conscientious, never ending study and indomitable pluck in overcoming all obstacles.

Kelley Cole, who for the past six years has maintained a place in the foremost rank of tenors in England and America, will again tour in recital and concert this season, directed by Mr. Charlton. A phenomenal success attended and followed his debut in London in 1897, after which he was much in demand for recitals and concerts at Royal Albert Hall, Queen's Hall, St. James' Hall, London, and all principal cities in the Provinces. The English and American critics credit him with an exceptionally fine voice of wide range, a quality which combines the purity and sweetness of the tenor with the warmth and richness of the baritone, a marked clearness of enunciation and notable poetic intelligence in interpretation. His repertory includes a wide variety of songs and lieder in several languages, and in his recital programs he makes a specialty of rare and unbackneyed songs.

Francis Rogers, baritone, was born and brought up in Boston, and graduated at Harvard. His first musical studies were made in Boston, but he soon went to Europe, where he passed several years in Italy, France, England and Germany, studying under the best masters the music and the languages of the different countries.

Four years ago he established himself in New York, and since then his reputation has been steadily on the increase in all parts of this country east of the Mississippi, both as a singer of recital programs and as a singer of oratorio. His oratorio repertory is very complete, and includes practically all the baritone and high bass parts. He has appeared as soloist with the Boston Symphony and the Philadelphia orchestras, and has sung in concert in Paris and at the Albert Hall and other concerts. He has also sung at the White House at the invitation of both President McKinley and President Roosevelt. Mr. Rogers is

now in London, where two weeks ago he gave an important recital, a cable report of which was published in this paper. Coming now under the Charlton management he will be in greater demand than ever.

Loudon G. Charlton's list of artists would not be complete without the name of the distinguished American organist, Clarence Eddy. The art of this concert organist is familiar to all Americans who are in touch, even slightly, with native music and musicians.

Mr. Eddy will devote the entire season to concertizing, and demands for his appearance will be as numerous as his previous successful seasons under Mr. Charlton's management.

For the spring festival season of 1906 Mr. Charlton has plans which will be announced in due time, which will be of particular interest to festival managements.

## JERSEY CITY.

JERSEY CITY, June 30, 1905.

AT the annual closing musicale of the Hasbrouck School of Music, held in Hasbrouck Hall, Jersey City, the superintendent, Gustav L. Becker, of New York city, arranged a program of twenty-one numbers, given by the piano, violin, organ and voice pupils of the school and the school orchestra. The program follows:

Two pianos, eight hands, Gavotte.....	Gluck
Nellie Rowland, Frances Lambert, Bruce Stimets and Raymond Lasslett.....	
Piano solo, Allegretto.....	Ketterer
Nellie Rowland.....	
Violin solo, Le dernière Sommeil.....	Massenet
Phoebe H. Scott.....	
Piano solo, Rustle of Spring.....	Sinding
Bessie May Wolverton.....	
Hasbrouck Institute Students' Orchestra, Ave Maria.....	Gounod
Directed by Mr. Jacobs.....	
Contralto solo, Air, La Gioconda.....	Ponchielli
Emma Hayward.....	
Piano solo, Rondo Capriccioso.....	Mendelssohn
Annie M. Dale.....	
Violin solo, Nocturne, op. 9, No. 2.....	Chopin
Beatrice Brundage.....	
Two pianos, four hands, Etude, op. 61, No. 3.....	Chas. Mayer
Edna Korth and Henrietta A. Barbier.....	
Baritone solo, Air, Honor and Arms (Samson).....	Handel
Thomas Melville, Jr.....	
Piano solo, Rhapsodie Hongroise, No. 8.....	Liszt
Hattie Eckhoff.....	
Two pianos, eight hands, Symphony, No. 2.....	Beethoven
Misses Eckhoff and Bose and Messrs. Becker and Schwarz.....	
Violin solo, Chant Sans Paroles.....	Tschaikowsky
Randolph C. Bennett.....	
Piano solo, Fantaisie in D minor.....	Mozart
Anna Bose.....	
Violin solo, Salut d'Amour.....	Elgar
Helen A. Taylor.....	
Piano solo, Maiden's Wish.....	Chopin-Liszt
Henrietta A. Barbier.....	
Contralto solo, Air, Pieta Signore.....	Stradella
Wylde Wood.....	
Piano solo, Loreley.....	Hans Seeling
Everett Blythe.....	
Violin solo, Elegie.....	Ernst
W. G. Jones.....	
Piano solo, Finale from Concerto in G minor.....	Mendelssohn
Bessie M. Rowland.....	
Orchestra part on organ by Mr. Schwarz.....	
Isolden's Liebestod, arranged for violin, piano and organ.....	Wagner-Ritter
Messrs. Jacobs, Becker and Schwarz.....	

The faculty consists of Mr. Becker, Moritz E. Schwarz, Rudolf Jacobs, Benjamin Monteith and Emil Mueller. The music school has now the largest enrollment in its history.

## Rive-King in Warren.

PARAGRAPHS from the Warren, Pa., daily papers on Julie Rive-King's recital in that town read:

Wonderful is not too strong a word to apply to her playing, from the technical to the complex interpretive, which includes mere dexterity, conception and the emotional and spiritual.

Her wealth of coloring ranges from thundering fortissimo to scarcely audible pianissimo, and her freedom amounts to an abandon that causes one to hold one's breath with astonishment.

When she played last week at the Illinois State Music Teachers' Convention she created a furore and the three daily papers were unanimous in pronouncing her the feature of the convention. She was offered \$350 for a recital and a manager of the best artists desired to engage her for the coming season, but she has not yet decided to take up regular concert work again.

She responded to the many encores with her own happy and exhilarating compositions, which were a stimulating contrast to the melancholy productions of the immortal Chopin.

She is the most natural and unaffected artist with whom one comes in contact. Her personality is charming and her name has become a household word in Warren.—The Warren Mirror, June 21, 1905.

Madame King is one of the most virile of women pianists and this fact was borne in upon the audience last night in the most striking manner. In fact, a captious critic might even think that Madame King occasionally is a trifle too virile. However, the fact remains that she is an unsurpassed interpreter of Chopin and it should be remembered that a pianist must stand or fall largely by his or her mastery of the polish master's works.—The Warren Times, June 21, 1905.

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## DENVER.

"COZY CORNER,"  
DENVER, Col., June 30, 1905.

DENVER is proud to have entertained the National Federation of Musical Clubs in convention, and it is hoped that every guest enjoyed the visit as greatly as did the "home folks" enjoy having them here.

There was a pleasant informality between the delegates that did much to make it pleasant for everyone, and congenial topics for conversation and discussion informally, especially during the noon hour, along musical lines, were not lacking. The social features of the convention were, indeed, quite prominent and very delightful.

On the evening of the first day a welcoming reception was tendered the national executive board and delegates in the beautiful ballroom of the Woman's Club, and it was a brilliant as well as most enjoyable affair.

An "afternoon tea" was given in honor of the visiting ladies by Mrs. W. N. W. Blaney, one of the prominent members of the Tuesday Musical Club's board of directors, whose beautiful mansion was thrown open to the visitors. This event was especially delightful, Mrs. Blaney being a charming hostess.

After the business of the convention was all transacted and the new officers duly elected, an excursion was indulged in, the entertaining club having arranged for their guests to enjoy the novel experience of a picnic above the snow line in the great and grand old Rockies.

A special train was chartered, and Saturday, June 10, nearly 100 persons took the famous trip through Clear Creek Canyon and "Over the Loop" to Silver Plume, a quaint little mining village in the heart of the mountains, with snowcapped peaks all about, while beautiful wild flowers were blossoming profusely on the mountain sides. There were numerous diversions, speechmaking, singing, burro riding, and especially diverting was the picnic lunch—always a prominent feature of such occasions.

The scenery was magnificent, as Colorado scenery is noted for being, but everyone found time to eagerly peruse THE MUSICAL COURIER complimentary copies of the current week's issue, being distributed on the train, and proving a pleasant surprise to all.

No accidents occurred during the entire week, and a unanimous vote was given that the Denver biennial was a most successful, delightful, helpful and memorable occasion.

Although engrossed in the National Federation of Music Clubs meetings for some time, before, during and after their occurrence, we have been having a number of musical events of local interest, and the outlook seems to be for a continuous season throughout the summer.

The first summer symphony concert was given at Elitch's Gardens by Signor Raffaello Cavallo and his splendid orchestra, a program of artistic arrangement and musicianly execution being rendered. Caro Revillo, an excellent soprano, assisted as soloist. Signor Cavallo has done a very great deal for Denver's musical advancement and enjoys a well deserved popularity as conductor of the Symphony Orchestra.

The success of the recent performance of the clever operetta, "The Court of Hearts," was so great that many requests for its repetition were made, so insistently that it was finally arranged to give two performances this afternoon and evening in the Broadway Theatre.

Society assembled in full force and regalia—as society always does upon Tuesday Musical occasions—and the spacious theatre was filled with enthusiastic admirers of the clever girls who gave the performance.

The scene of "The Court of Hearts" is laid on Mars, but, to quote the Jolly Joker, there were no "mars" on the inhabitants thereof nor on their impersonators. The talented members of the Tuesday Musical Club participating in the performance achieved a very notable success, not only surpassing any local amateur theatricals ever given in Denver, but demonstrating greater dramatic skill, as well as musical ability, than many of the regular light opera companies that come to the city. This was a delightful surprise, even—perhaps especially—to those most familiar with the very high standard of the club in concert work. Indeed, this presentation of "The Court of Hearts," which, while simply an operetta, requires a quite considerable measure of talent, served to show that we have in Denver a rare company of charming, accomplished young "stars," and should be very glad that in reality they are on this planet rather than faraway Mars.

The parts were so uniformly well played that especial prominence was hardly attained by any single participant, although Elizabeth Dickerson Spencer, whom all Denver music lovers adore, was the jolliest Jolly Joker imaginable, acting and looking the part to perfection, as did Louise Boice Tyler as Miss Salt of the Earth, who was inimitable in that role.

The four charming princesses were: Hearts, Pauline Perry Woolston, who was clever, pretty and dainty; Clubs, Marie Schley Bren, who captivated the audience, as well as the Jolly Joker; Diamonds, Marion Isabel Sayers, quite worthy of a princess' estate; and Spades, Helen Newcomb, who also quite looked the part.

Lelia Routt was the beautiful and lovable Elrien, a dryad, and sang her part delightfully, her voice being singularly sweet and well suited to the fairylike dryad.

The Deuces were pleasingly represented by Janet Griffith, Helen Finnerty, Lucy Burton and Leila Bronson Kinney, and a "solo dance" was very gracefully performed by Ruby R. Rothwell, who coached the other dancers for their parts.

Wanda Gottesleben and Lou Babcock Tabor were a splendid King and Queen of Hearts, and Bessie Fox Davis, Bertha Becker Cotter, Evelyn Knapp-Martin and Gertrude Langdon Hayward were a most excellent quartet, representing the Jacks of Hearts, Diamonds, Clubs and Spades, respectively.

The arduous duties of stage manager were splendidly performed by Marian Whiting, formerly of San Francisco. Mrs. Frank Shepard was at the piano, with an orchestra supporting the fine chorus, and the principal figure in the whole performance was Hattie Louise Sims, through whose marvelous gifts as a leader and musical director such remarkable results have been achieved by the club in concert heretofore, and now in opera.

The Glee Club of Denver University, assisted by the Tracy Mandolin Club, gave a very enjoyable concert in Unity Church some time since. Miss Dillon, Edwin G. Green, Professor Cutter and the University Quartet contributed pleasing numbers to the program.

A sacred cantata by A. R. Gaul, "The Holy City," was sung by the choir of the South Broadway Christian Church recently.

A quartet, consisting of Madame Mayo-Rhodes, soprano; Bessie Stephens, contralto; H. M. Stone, tenor, and William David Russell, basso, and a trio, consisting of Lisle Dunning, violin; Cornelia Appy, 'cello, and Mrs. Cyrus Chapin, pianist, participated in a varied and interesting

patriotic and memorial music service at the Woman's Club a short time ago.

Special music services are a monthly feature in many Denver churches. Among others recently given was one by the quartet choir of the First Avenue Presbyterian Church, consisting of original selections and adaptations from Richard Wagner's works. The quartet consists of Mrs. E. G. Ege, Mrs. T. H. Cox, J. Ernest Tompkins and W. D. Russell, all well known and accomplished vocalists.

This is the month, musically as well as otherwise, of graduations, commencements and "finishes." The pupil recitals have been quite numerous, and also quite interesting. Classes of the College of Music, University of Denver; the Denver Music and Fine Arts College, Miss Wolcott's school (pupils of Bertha Jacques Shannon, assisted by Annie Hopkins Sevier), St. Mary's Academy, and Loreto Heights Academy have given very creditable recitals, and there are still a number of others to be heard from.

In a recent Denver letter the writer spoke of the field open here for a male vocal teacher—one possessing full knowledge of the vocal art and the power to impart that knowledge to others—in a word, a master. As inquiries have been made by quite a number of teachers in other cities, it should be said that the suggestion was made with a view of acquainting teachers with the opportunity of establishing new permanent studios here, rather than merely for a short summer season. Denver's delightful climate enables music students and teachers to pursue their studies and work all the year round, and while a new vocal master would "fill a long felt want," he would be simply a very desirable and valuable addition to the city's present group of splendid teachers and artists. The field here is not an untended one, but "large enough for one more."

Preparations are complete for two performances of the great "Elijah" oratorio July 5 and 10, under the direction of Prof. Wilberforce J. Whiteman, who has so splendidly and successfully conducted the annual oratorio concerts of Trinity Choir for several years.

Professor Whiteman (who is one of the busiest teachers and musical directors in the city) has re-engaged Claude A. Cunningham, the eminent baritone, who made so great an impression in recent appearances here, for the title role, and Frank H. Ormsby, whose fine tenor work has also been frequently heard and greatly appreciated in Denver.

Mrs. Whiteman will again be the contralto, and Bonnie Davis, a very promising soprano, pupil of the director, will sing the other parts. There will be 250 voices in the chorus choir, and Frederick Richter Wright will preside at the great Trinity organ, perhaps for the last time, he having resigned the position to devote himself to an extensive law practice.

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## DRESDEN.

## Dresden Concert Season.

NE of the first concerts of the season which I attended was that of Forchhammer in a Schubert-Goetheabend, when he was assisted by Anna Ulsaker. I have formerly written my opinion about Forchhammer's attempts at lyric song, and while he shows therein no small adaptability, yet his gifts are so eminently dramatic that only in such songs as demand the dramatic power do his real gifts come into full evidence. It is also a question if an evening devoted entirely to Schubert presents enough variety for an audience. Frau Ulsaker commanded the attention of her audience only so far as to result in a "succes d'estime." The "Prometheus," as interpreted by Forchhammer was a masterpiece.

Lamond appeared in Dresden this winter, as elsewhere, as an interpreter of Chopin, and while we could not always agree with him, yet it cannot be doubted that he presents moments of the profoundest depth, and a soulful intelligence which might have been expected from his former Beethoven evenings. Lamond, in my opinion, gives promise of becoming a great subjective interpreter of Chopin, when he fully ripens, which I feel is not yet; but the future has great revelations in store if he develops on this line, as he gives promise of doing.

The appearance of Therese Behr this season was welcome to those who had not heard her in some years and were curious to learn of how time had dealt with her. I feel it a pleasant duty to record that, notwithstanding serious illness, she is now a greater artist than before, in my opinion. Simpler, grander, nobler is her art; indeed, the nobility of her interpretation is beyond everything convincing, and her style likewise; while her voice is not without certain limitations, her method of vocalization is impeccable. She aroused most of the audience to enthusiasm. She was assisted by two English artists, Otie Chew, who knows how to play the violin as an instrument perfectly, and has acquired a finished style and pure tone, but who, nevertheless, utterly failed to carry her audience with her; and a very talented pianist, Gottfried Galston, who, in addition to an adequate technique, evidently possesses a spark of the divine fire which may blow into a flame large enough to justify the application of the word "genius."

Percy Sherwood gave his usual piano recital in the Musen-Haus. He made not the slightest effort in his program to cater to the taste of his hearers for sweets and bonbons. On the contrary, it could be, with one or two exceptions, characterized by the German word "undankbar." But it was for this very reason that he captured the truly musical part of his audience. A few numbers like the F minor sonata (concerto without orchestra) of Schumann and the C major sonata of Brahms are indeed seldom heard in these days; but such works are musically instructive and in themselves present feats of musical and technical accomplishment, and hence are eagerly heard whenever there is a musician to be found willing to interpret them. In Percy Sherwood's favor, he it said that he wins the confidence of musicians because of a solid school, sound and wholesome.

Reflective, contemplative, quiet and reposeful in style, he is perhaps a little too much above an attempt to please. With all his refinement and elegance, he is throughout always consistent with himself, but still one cannot help wondering what a little slavonic temperament and fire might do for him.

It must have been a slight shock to so great a pianist as Max Pauer to see before him the mere handful of people that had assembled to hear him, as he appeared on the platform, on the night of his Dresden concert. It was one of those few evenings that we can record as unforgettable events. It was very soon evident that we had a master before us. With no attempt at display he soon infused that indefinable power into the music that genius alone can make felt. To the eye it was merely the performer playing notes with the utmost precision and accuracy as to the phrasing and plastic. To the ear it was a marshaling together of all the unseen forces of heaven and earth that animate and inspire the art of real music. Outside of the objective art of piano playing, which in itself was perfect, it was difficult to point out the exact cause of the effect he produced, except that it was a strong inward spirit infused

into the performance moving us like the powerful personality of a great speaker who can sway large audiences with apparently simple speech. I seemed never before to have heard the "Italian Konzert" of Bach, nor the "Kreisleriana" of Schumann, and this not forgetting the great performances of this work by Bauer and Reisenauer. I, however, was amazed to see him impart so little of lyric character to the F minor prelude of Mendelssohn, in which he caused the ever changing harmonies to march forth like a mighty regiment, and the exquisite plaintive melody was almost lost sight of. He more than redeemed this fault in the strong performance of the fugue that followed. The "Benediction de Dieu dans la Solitude" I must characterize as an epitome of all I have just said, a summing up of all those qualities that go to make a great pianist. It is to be hoped that the Dresden public another time may be more alive to their privileges and not allow so great an artist to play before so many empty benches. The concert given by Emil Kronke was rendered interesting by the assistance of Grieg's sister, Camille Grieg, who sang her famous brother's songs, and the pianist Skene-Gipser. Notwithstanding the attraction for the public that a sister of Grieg must have, and she, too, in the possession of a certain charming quaintness, still must the truth be told? that even in the case of a great composer's sisters the vocal powers are limited by age, and hence Fräulein Grieg would best preserve her dignity by retirement from the public stage. Skene-Gipser managed to impart more temperament to her performance than did the other artists. Kronke gave evidence, as usual, of great and finished technical ability.

I come now to a new and interesting appearance in Dresden. I refer to the newly arrived English organist, Alb. r. Mallinson, and his well known wife, a Danish songstress, I believe, who had the honor to be "commanded" to sing before Queen Alexandra of England. Anna Steinhauer Mallinson. Whatever difference of opinion her voice and vocalization may have called forth, still to me it was a pleasure to listen to a voice so clear and birdlike and to such heavenly pianissimos as Mrs. Mallinson was able to give us. Hers is either a naturally well placed voice or she has had a teacher who knew how to place it perfectly—well forward in the mouth and absolutely free from that distressing thickness of guttural utterance that is the bête noir of the German vocalist, whose speaking voice must of necessity be placed so deeply in the throat. Then, too, the great charm and style of Mrs. Mallinson's singing, her interpretations and versatility are worthy of all praise. Not too much can be said in praise of Mr. Mallinson as an accompanist and composer. His songs won high recognition from Dresden critics and are in themselves high class productions; without being in the least trivial they are most pleasing and "dankbar," which is refreshing in these days when composers prefer to be stiff, constrained, harsh, unmelodious and obscure. The German word "Classich," in its German acceptance, will best describe Mr. Mallinson's work. It should prove to be of no small significance in the song world. On another occasion Mrs. Mallinson was assisted by the renowned contralto, Ada Crossley.

Dresden has been especially favored this year by the visits of great artists, not the least of whom, or in one sense, shall one say, the greatest of whom was our American, Godowsky. This technical transcendentalist attracted an overflowing audience, one exception to the empty halls of the whole season, nearly, and all of Dresden's well known musicians turned out to hear the "new technic," i.e., new since the days of Liszt, for not did even this great giant dream of the things which we see and hear. In its way it is the greatest thing of the age, but the Germans are not willing to admit the American nationality of Godowsky, although he asserted it emphatically in my presence.

Clothilde Kleeberg again proved her supremacy in the realm of finesse, sweetness of tone, and exquisite charm and elegance in her piano recital. She plays not like a giant but a fairy. Among other things, the prelude, choral and fugue of César Franck was on her program.

Pauline Hoffman justified her claim in these days of great technical attainments to rank with the higher, if not the highest, class of pianists. She played with technical impeccability such works as the "Carnaval" of Schumann and the "Reiter Polonaise" of Chopin.

Merrick Hildebrandt and his wife gave a concert here. The latter just recovered from a serious illness; the former is a violinist of no mean ability, which he displayed in a new work of the young French school a sonata of Sylvio Lazzari, for piano and violin, accompanied by his wife. Mr. Hildebrandt is a German-American, and so far as I understand, a product of Dresden, I believe a pupil of Hofrat Rappoldi. The G minor sonata of Bach, given for the first time in Dresden, was a worthy performance. Mrs. Hildebrandt, who was almost too ill to appear and had almost no time for preparation, got through miraculously well under these exceedingly trying circumstances. Strict criticism is here out of place. Her sister, who sang, showed undoubted gifts, but in my opinion, is not quite ready for a public appearance, not at least viewed from the highest standards. There is undoubted promise to record, however.

Fritz von Bose, a pupil of Reinecke, showed that he had an unflinching technic and that he had learned a great deal from his master, but he will never storm the heavens, I fear. Still, a first appearance is so often one too full of nervous apprehension to enable the just sizing up of one's real abilities. There is no knowing, therefore what Fritz von Bose may become.

Frau Auer-Herbeck, a teacher engaged at the conservatory, has lately produced two pupils who were far enough advanced to risk giving a concert, with a long and ambitious program. One of the singers, Fräulein Röhino, has since been offered an engagement at Dessau, which she has accepted. Fräulein Wünsche, another pupil of Frau Auer, made a brilliant début at the conservatory examinations, and I hear has also been offered a flattering engagement. At the above mentioned concert Fräulein Schmidthorn, an alto, distinguished herself in a song of the young and talented Tans Tittmann, in which her grand and powerful mezzo soared, one can literally say, with a pureness and resonance of tone seldom heard. Fräulein Röhino showed high artistic capacities, in addition to a very good voice, and while neither posed as finished artists, they surely give promise of great things. A peculiar mistake on the program was the interchanging of the names of Gluck and Handel, each for the other's work—the aria from "Orpheus" and the "Blutenmai herbei." I should not fail to note the success of the gifted Nicholas von Struve's songs, powerfully rendered by Fräulein Röhino and meeting with enthusiasm from the audience, especially in the one entitled "Uhd hab' so grosse Selnsucht." Tittman's songs also met with stormy enthusiasm. Mr. Sparks and Mr. Armbruster are also pupils of Frau Auer, whom they most loyally praise as a great teacher. At Frau Auer's "at homes" one meets many lights of the musical and social world of Dresden.

E. POTTER-FRISSELL.

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## MILWAUKEE.

MILWAUKEE, Wis., June 30, 1905.

**A**N important addition to the faculty of the Wisconsin Conservatory of Music for the coming year is that of Prof. Louis G. Sturm. Mr. Sturm was born in Cleveland, Ohio, and received his early education in the conservatory of his own city. He left there in 1887 for a course of study at the Royal Conservatory at Sondershausen, Germany, under Prof. Carl Schroeder. After serving as assistant to James Krast at the Hoch Conservatory at Frankfurt, he returned to America, first filling the position of director of music at Liberty College, Liberty, Mo., and later at Patton Seminary, Dallas, Tex., whence he was called here. While pre-eminently a pedagogue, Mr. Sturm is also a composer of some note, particularly of songs, a number of his compositions having been published in Germany. Frederick Carberry, who is already well known here as a vocal teacher of high worth, will next year be associated with the Wisconsin Conservatory. Any further changes in the teaching force of the conservatory are as yet but problematical. William Middelschulte's reported change to Pittsburg and Carnegie is most happily authoritatively refuted. Chicago and Milwaukee most decidedly need a man of Middelschulte's sterling qualities as a musician.

The graduates of the conservatory this year were Antoinette Kolbe and Louisa Paul Lochner in piano; Mary Love Putney and Evelyn Thelen, voice; Ruth Sporleder, organ; Mrs. A. H. Buttles, teacher's certificate in art of expression; Elizabeth Louise Fink in elocution and dramatic art, and Fannie Crout in the course in public school music. The program presented at the commencement exercises was the most successful in the history of the conservatory:

Concert (organ) Overture in C minor.....Hollins  
Miss Sporleder.

To the Evening Star.....Schumann  
To the Nightingale.....Schumann  
Miss Thelen and Miss Putney.

Concerto, op. 19, B flat major.....Beethoven  
Adagio. Rondo, Moto Allegro.  
Mr. Lochner.

A Musical Instrument.....Mrs. Browning  
Little Brown Baby.....Paul Dunbar  
Mrs. Buttles.

Rhapsodie, No. 2.....Liszt  
Oiga Marcan.

Voi che Sapete.....Mozart  
Recitative and Aria, Jewel Song from Faust.....Gounod  
Miss Thelen.

Concerto for two violins.....Bach  
Largo ma non tanto. Allegro.  
Miss Brice and Mr. Winsauer.

Count Gismond.....Robt. Browning  
Miss Fink.

Ich grolle nicht.....Schumann  
My Heart at Thy Sweet Voice, from Samson and Delilah.  
Saint-Saëns

Rhapsodie, No. 11.....Liszt  
Miss Putney.

Address by Dr. L. F. Frank.  
Awarding of diplomas.

Pupils of Della Thal, pupil and worthy exponent of Fannie Bloomfield Zeisler, gave a successful recital on the evening of June 19, playing the following program:

Sonata, op. 14, No. 2.....Beethoven  
Ivy Snyder.

Impromptu, op. 145, No. 2.....Schubert  
Irrlichter.....Jensen

Gigue.....Godard  
Clara Rich.  
Clara Docter.

Songs—  
Every Night (from a Child's Garden of Verses).....Nevin  
Words by R. L. Stevenson.

I Know a Hill.....B. Whelpley  
Irish Love Song.....Margaret Ruthven Lang  
Happy Song.....Teresa Del Riego

Milly Elmore.  
Prelude, op. 27, No. 7.....Chopin  
Souvenir.....Karganoff

Petite Valse.....Karganoff  
Edna Rice.

Prelude, op. 119, B minor.....Heller  
Song Without Words, E major, op. 19.....Mendelssohn  
Serenade, D major.....Kaun

Master Stanley Michelstetter.  
Valse, op. 17, A major.....Moszkowski  
Ivy Snyder.

Positively the last concert of the "classical" season was the commencement concert given in Merrill Hall, at Milwaukee Downer College, June 19, by Emil Liebling, director of the college school of music, and Ralph Rowland, of the faculty, assisted by Mary Love Putney, vocal, and Mr. Ransom, 'cello. The following was the interesting program presented:

Duo Concertante for piano and violin, William Tell.....De Beriot  
Emil Liebling and Ralph Rowland.

Arabesque.....Schumann  
Kreisleriana, No. 2.....Schumann  
Emil Liebling.

Seguidilla (from Carmen).....Bizet  
Habanera (from Carmen).....Bizet  
Mary Love Putney.

Nocturne and Polonaise.....Chopin  
Emil Liebling.

Ich grolle nicht.....Schumann  
My Heart at Thy Sweet Voice (from Samson and Delilah).  
Saint-Saëns

Trio in C minor, op. 1, No. 3.....Beethoven  
Allegro con Brío. Andante con Variazioni. Menuetto. Finale.  
Messrs. Liebling, Rowland and Ransom.

## Nikisch Programs.

**W**E acknowledge herewith the receipt from the Wolff Bureau, Berlin, of the bound volume of the program book of Nikisch's Philharmonic concerts in Berlin, eighteenth season, edited by Prof. Dr. H. Reimann. These books are splendid references and offer valuable material for critics who work in reminiscences. All the programs are collected and bound and kept as living monuments of activity of such an important institution as the Wolff Bureau.

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## A Coming Prima Donna.

**A** DELIGHTFUL social and musical entertainment was given Thursday evening of last week by Mrs. R. P. Meyers, formerly of Hamilton, Ohio, in her apartments in the Lucille. The musical program, while impromptu, was interesting. Aimee Meyers, the gifted young daughter of the hostess, sang "Elsa's Dream," the aria "Here Must the Smugglers Dwell" and "The Flower Song" from "Faust." Miss Meyers, although only fifteen years of age, is a well developed singer. Her voice is a genuine dramatic soprano of exceptional range and adequate power. Her vocalization is that of a mature artist, while her musical intelligence is of the highest order. Her phrasing is admirable and she sings with feeling. There is a charming naturalness about her singing. Miss Meyers is a pupil of Professor Habelmann, the distinguished voice builder and teacher of opera singers. He esteems her as a phenomenon and confidently expects to see her shine in grand opera. Next year he will go with her to Europe, where she will complete her preparation for opera. It is expected that ere she has reached her sixteenth year she will make her debut, probably in one of the musical centres of Europe. The young prima donna's singing afforded the company a treat. She received many compliments.

A. H. Wilson, the basso, who possesses a big, rich voice, sang "She Alone Charmeth My Sadness." He disclosed irreproachable taste, as well as correct art. He is a singer who should often be heard in public.

Clarence Strauss, a pianist of no inconsiderable ability, played a brilliant waltz by Moszkowski and Beethoven's "Moonlight" sonata.

Among those present were Mrs. R. P. Meyers, Violet Meyers, Aimee Meyers, Professor Habelmann, Florence A. Owen, Dr. and Mrs. Martin, Edward P. Lanham, Fitzhugh W. Haensel, Clarence Strauss and Allison H. Wilson.

## Jessie Shay's Pupil.

**J**ESSIE SHAY'S pupil, Helen Hampson, played recently in Middletown, N. Y. About her performances the local press said:

Miss Hampson, than whom no local student of the piano has shown greater or more deserved progress in a comparatively short time, surprised even the friends who have best known of her talent and industry. Of her selections, the last, a waltz by Moszkowski, was the favorite.—The Middletown Press.

Miss Hampson, always a Middletown favorite, outdid herself. Her work is continually gaining in breadth and artistic finish. It is hard to pick out any one number, all were so superbly rendered. The "Rosamunde Air and Variations," of Schubert, seemed to please her audience most. The encore numbers were "Waltzing Doll," by Poldini, the well known "Rustle of Spring" of Sinding, and "A la bien Aimée" by Schutt. Her teacher, Miss Jessie Shay may well be proud of her rendition of a waltz, by Moszkowski.—The Middletown Times.

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## WASHINGTON.

WASHINGTON, D. C., June 30, 1905.

**M**ISS WILSON and Thomas Evans Greene gave a successful repetition performance of "The Mikado" this week.

Oscar Gareissen is writing music and teaching voice production, speaking and singing in the Rochambeau. Two of his compositions are children's songs, one is a nocturne for the voice, and there are several piano pieces.

Edwin Hughes, piano professor at the Hamilton Institute, has gone to Tarrytown to study with Joseffy. He finds the great pianist essentially inspiring.

Creatore's dates are filled to September and he is having great success all through the West and South.

The last exhibition concert, mandolin, guitar and banjo, given by Chas. J. Levin, on the tenth anniversary of his school in Baltimore, was one of the most successful events of its kind of the season. Mandolin and banjo clubs and orchestras were on the program, which included the best known literature of this class. The great number of students, the large audience, and the unusually fine press notices spoke the appreciation in which Mr. Levin is held. He has classes in Washington and in Baltimore.

Grace Dyer-Knight, the soprano, is having social and artistic success in London. The singer is studying profitably and is meeting with many interesting people. The same is true of Mary A. Cryder, who has management as well as professorship in her ambitions for the coming season. She has been heartily welcomed in London by artists whose manager she has been in the United States. Signor Journet is one of the most enthusiastic and grateful of these.

Stella Lipman, the pianist, has been playing in Richmond, Va., in concert with Mrs. Roquemberg, the Washington violinist. The musicians played, among other things, the Richard Strauss sonata for violin and piano, played here last year by the composer himself and Anton Kasper. The warm appreciation shown for this work by the Richmond people speaks well for their musical judgment. The artists have been asked to give a series of concerts there and will play Beethoven, Grieg and Schumann and the living composers. Miss Lipman may well be proud of the applause she receives.

Mrs. H. A. Robbins has been again elected president of the Friday Morning Club. Mrs. R. C. Dean is musical director. This promises worthy work in many directions for the coming year's work of the club. Mrs. Dean is a highly advanced musical spirit, is strong in conviction and wise in activity. Mrs. Robbins is organist of the Church of St. Thomas.

Espita Daly has had one of the most successful years of vocal work of her career. This teacher is deeply in earnest and is greatly loved by her pupils. Several of the most advanced of these have given concerts of their own at their homes and other places. Of these Gertrude Davis, Eleanor Pettit and Rebecca S. Schafert may be mentioned. A talented Cuban girl, Regina Taylor, is making great progress against obstacles. Norman Daly gave an ambitious recital this week at one of the colleges, playing Bach, Chopin, Rubinstein, Raff, Poldini and the Wagner-Liszt "Isolde's Death" song. Miss Davis and the Misses Hickey, pupils of Mrs. Daly, have gone abroad to continue their education.

Mrs. Bradley McDuffie was heard to great advantage this week in a union concert with the Routt-Johnson Piano School, in the church of which Mrs. McDuffie is choir director. The church was filled, the vocalist never sang better, she was greatly applauded and received flowers. She sang a charming waltz song by Pattison, which suited her to perfection; "The Lost Chord" and a Pinsuti ballad. Mrs. Johnson's young people did themselves much credit, as they always do. Mrs. McDuffie's choir work is progressing finely. A regular musical service is to be given Sunday evening.

A new vocalist in Washington is Herman Schreiber, late of Lansing, Mich. He is possessor of a good basso, has been singing in the West, and aspires to concert and oratorio work. He has a splendid physique, is young, educated and ambitious, also German, which augurs well for his musical capacity.

Mrs. A. T. Gage has been re-engaged, with the rest of the choir of St. Andrew's, for the coming year. This makes the fifth year of consecutive ensemble singing by this choir. Their work shows the benefits of steady rehearsal. Mrs. Gage is the soprano and leading spirit and keeps musical activity in the church lively in other directions. She has been forced to become a teacher, too, by friends desirous of studying with her. Mrs. Gage has been praised and congratulated by the rector and authorities. She goes to Providence, R. I., for the summer.

The Misses Minke gave a piano recital of their pupils at Pythian Temple this week.

Glenn Gorrell gave two closing recitals. Mrs. Thomas C. Noyes was soloist at the last of these, and was accompanied by Mr. Gorrell. Beethoven concerto, C major (first movement), first movement of Mozart's sonata, D major; Beethoven's sonata, op. 2, No. 3; Mendelssohn's capriccio, B minor, and numbers by Grieg, Chopin and Schubert made up the program. The pupils do admirable work.

Mrs. Clarence B. Rheem goes this week to Atlantic City. The popular contralto has been singing in church recently, sufficiently to cause great regret that other musical duties prevent her being heard more on Sundays.

Alys Bentley closed the season with an admirable concert, largely attended, given with Mrs. Frank Bryan, who is an accomplished pianist.

Elizabeth A. Stuart, daughter of the esteemed superintendent of schools in Washington, is leading contralto at the Church of St. Thomas, one of the most ambitious church positions in the city. Miss Stuart is contemplating going to New York for more extended study. It is possible that she will remain there in one of the city churches. She has an unusually deep, ringing contralto, and reads well. She is, in addition, adorably pretty. She will be missed in Washington.

Clarence Cameron White, of the Washington Conservatory, professor of violin, gave a pupils' recital in his art studio this week. The class was very large, and spoke an excellent training. The Conservatory string quartet assisted, and the first movement of Haydn's military symphony by an orchestral class was one of the numbers.

Clara Drew, the contralto, gave a recital at one of the schools to warm appreciation lately.

Catholic churches are falling into line in the matter of Gregorian music. St. Mary's choir, of Alexandria, is the latest to adopt stringent measures for the promotion of this cult.

The annual commencement of the Fletcher Music Method class of the MacReynolds-Koehle Music School was largely attended. There were several interesting little "graduates" in this excellent preparatory course of the school. This department is under the direction of Louise Colborne.

Carrie Rosenheim, the successful Baltimore vocal teacher, has gone to Europe, after a season of prodigious energy and a series of ambitious concerts of which she may well be proud. Miss Rosenheim is accompanied by a young sister, a gifted pianist.

## Southwick Studio Mugale.

**T**HE concert and reception given on Monday evening, June 19, under the direction of Mrs. E. B. Southwick, at her residence studio, 206 West Eighty-third street, demonstrated the excellent and intelligent work of a number of earnest students. Prominent among them were the Misses Livingston, Sarah Leoth, Ethel Munsell, Elizabeth McAfee, Emma Miller, Ruth Payne and Gladys Williams.

A varied program was given, consisting of piano solos, ensemble and vocal numbers, the latter by the assisting artist, Miss Kantowitz, soprano. A marked feature of the occasion was the introduction of Elizabeth Hallock Livingston, who has been studying the normal course, with a teacher's certificate in view. Her performance of the "Rondo brillante," op. 62, by Weber; the etude, op. 10, No. 12 (revolutionary), and the fantasia impromptu, op. 66, Chopin, and also her discriminating work in ensemble, received sincere commendation from the large and cultured audience, and proved convincingly that she may justly lay claim to being a thoroughly trained, musically player and teacher of the piano.

## BOSTON.

BOSTON, July 1, 1905.

**T**HE closing exercises of the Faelten Pianoforte School took place in Huntington Chambers Hall Wednesday evening before a large audience comprising many friends of the graduates and the school. The four members of the graduating class who took part in the evening's program were: Clara May Browning, of Scranton, Pa.; Mary Augusta Sawtelle, of Auburn, Me.; Mabel Maria Wales, of Newton, and Georgia Weeks, of Boston. They played:

Overture to Egmont.....Beethoven  
Sonata, F minor, op. 2, No. 1.....Beethoven  
Trio, F major.....Jadassohn  
Carl Behr and William Howard assisting.

Presto con fuoco, op. 62, No. 2.....Mendelssohn  
Andante con moto, op. 30, No. 1.....Mendelssohn  
Scotch Poem, op. 31, No. 2.....MacDowell  
Czardas, op. 24, No. 4.....MacDowell  
Concerto, G minor.....Mendelssohn  
March Heroique, E flat major, op. 35.....Saint-Saens

The graduation address was read by Mrs. Reinhold Faelten, and Carl Faelten, the director, presented the diplomas.

The school closes its eighth season with a total registration of 700 students, 635 of whom were residents of Boston and vicinity, while sixty-five came from other States and Territories and from Canada. This speaks well for the esteem in which the school is held in its own vicinity.

Pupils of Frank E. Morse distinguished themselves recently at a recital in Steinert Hall. Alice Siever Pulsifer was the accompanist. The program was:

Farewell to the Forest.....Mendelssohn  
Chorus.

Beam From Yonder Star.....Bullard  
Border Ballad.....Cowen  
Morton Capen.

A Resolve.....Fontenailles  
I Know a Lovely Garden.....d'Hardelot  
Adele Okie.

Fall! Fall!.....Van der Stucken  
Bernice E. Wright.

The Temple Bells.....Amy Woodforde-Finden  
Till I Wake.....Amy Woodforde-Finden  
(Indian Love Lyrics.)

Fred Bates.  
Vulcan's Song, Philémon and Baucis.....Gounod  
Edward Orchard.

The Willow.....Goring-Thomas  
Louise Chisholm.

Crucifix.....Faure  
Edward Kingsley and female chorus.

Wie Melodien.....Brahms  
Summer Evening.....Lassen  
Helen A. Bassett.

Spring (Waltz Song).....Stern  
Alice Duane.

In Native Worth (Creation).....Haydn  
Hubert Perry.

Hedge Roses.....Schubert  
Death and the Maiden.....Schubert  
The Trout.....Schubert  
Florence Hale.

Flor di Siepe.....Vannini  
When Love Abides.....Clough-Leigher  
Ada Wells Gilmore.

Down in the Dewy Dell.....Smart  
Female Chorus.

I Know of Two Bright Eyes.....Clutsam  
Tales They Tell.....Clutsam  
Let the Slaves.....Clutsam  
(Songs from the Turkish Hills.)

Frederick Hastings.

Ein Schwan.....Grieg  
Solvejg's Lied.....Grieg  
Elsa Thielscher.

Awake, Sweet Love.....John Dowland, 1597  
Madrigal, Now Is the Month of Maying.....Thomas Morley, 1595  
Chorus.

Mrs. William P. Mattoon (née Goodnow), for many years active in the musical life of Massachusetts, died in Springfield, June 28. Mrs. Mattoon was born in Boston, March 13, 1841. Before and since her marriage Mrs. Mattoon sang in church choirs. She studied with teachers like Madame Rudersdorff and Dr. Charles Guilmette.

Emily Frazer, a young violinist, well known in the South End, was married June 28 to Joseph T. Brennan, at the Cathedral of the Holy Cross. The Rev. Dr. Nicholas R. Walsh officiated. The bride is a daughter of Dr. and Mrs. Alfred Frazer, of 47 Union park.

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AN evening paper says: "Whole Chorus to Be Arrested." Which one?

THE Fourth of July was quite as musical this year as usual. The fortissimos were excellent.

THE Boston Symphony Orchestra has been engaged for the Worcester Festival. Tradition is a great thing in Massachusetts.

FANNIE BLOOMFIELD ZEISLER and Mr. Zeisler will leave on July 20 for a trip to Germany on the steamship Deutschland. They will be gone several months.

THE Dresden cable brings news of the engagement for next winter at our Opera of Burrian, the well known Wagnerian tenor. Knot, then, will have to look to his laurels.

TWO young women of the Metropolitan Opera House Singing School went into vaudeville the other day and are said to be doing well. They had received excellent training for their present line of labor.

BARRIE, the fantastic playwright, is certainly outstripping everyone else in the originality of his subjects and titles. In "Little Mary" he wrote a play around a stomach. The latest Barrie work, now running in London, is called "Alice, Come Sit by the Fire." We suggest, as three good titles for future Barrie plays: "Is My Hat on Straight, Hester?" "Put On Some More Coal, Norah," and "Look Out for the Train Crossings, Cissy Dear."

THE names so far published of the teachers to be engaged in the faculty of the new Loeb school of music are Etelka Gerster, Edgar Stillman Kelley, Sigismond Stojowski, Georg Henschel, Alfred Giraudet, Louis V. Saar and Dr. Percy Goetschius. It is understood that the Kneisel Quartet will also lend its pedagogical services to the new institution. The official title of the Loeb school is to be Institute of Musical Art of the City of New York. A limited charter was granted recently by the State Board of Regents.

IN Everybody's Magazine Eugene Wood gives some advice on the care of the throat. Singers, please note: "If you have swollen tonsils, have 'em out at once. Otherwise inflammation may creep up the Eustachian tube into the middle ear. The tonsils are no good, anyway, except to give you quinsy, the meanest illness that ever teased a man. I have been told that cutting out the tonsils ruins the singing voice. A notable example of this is Adelina Patti. She had them removed many years ago, and they tell me she doesn't sing quite so well now as she did in 1858."

HARVARD honored Professor Paine last week by presenting him with some silver dishes. But it has not yet been determined whether it was because of or in spite of the fact that Professor Paine has just retired as the musical director of the institution. The list of eminent pupils who have come from Harvard under the Paine régime was not published. At Yale they honored another great composer, Sir Edward Elgar, by conferring on him the degree of Doctor of Music. If he could succeed in doctoring the musical department of Yale a bit it would be a more than ample return for the degree. By the way, President Hadley called Sir Edward "the foremost living composer of music." When did Saint-Saëns, Grieg, Goldmark and Strauss die?



THE Odessa revolt has set a bad example. There is revolution in Cincinnati. The Cincinnati May Festival board has elected Frank Van der Stucken director of the next May Festival and has decided to hold that event as usual next year, 1906. It will be remembered that the difficulties of the board and the Festival Chorus were aired last season in THE MUSICAL COURIER. Edwin Glover, chorus conductor in Cincinnati, conceived the plan of giving a memorial concert for Theodore Thomas, with the assistance of the Chicago Orchestra, under the direction of Frederick A. Stock. The plan was approved of by a few of the directors, but never passed upon officially by the board. Meanwhile the rehearsals for the Mozart "Requiem" and "German Requiem" of Brahms were begun for this memorial, when suddenly the announcement came of the official abandonment of the undertaking. This was taken as an insult to Mr. Glover and the chorus, and the disruption of the chorus was threatened. The chorus discovered that Lawrence Maxwell, Jr., was the cause of the memorial's abandonment, and openly charged him with it, demanding an explanation. This explanation came finally, but was not considered satisfactory by the chorus. Meanwhile A. Howard Hinkle resigned as president of the festival board. Efforts were made to secure the services of Weingartner as festival director, but there was a string tied to him, the Damrosch Orchestra being the tail of the kite. Mr. Maxwell and the board desired Weingartner, but not the Damrosch or any other orchestra. Meanwhile the dark horse, Mr. Van der Stucken, loomed up. He had friends in the board of directors—Lawrence Maxwell, J. G. Schmidlapp and a few others, besides the influence of three new directors who were elected at the recent annual meeting. And so it happened that Van der Stucken was found in the lead. Mr. Maxwell, his staunch friend, was elected president of the board, and the Cincinnati Symphony Orchestra was engaged as the nucleus of the orchestral forces for the next festival. This is the first time that the great musical forces of Cincinnati—May Festival and Orchestra associations—have become united, and it means much for the festival as well as for the permanency of the orchestra. Edwin Glover was elected local director, and the hatchet now is buried deep, so far as he and the chorus are concerned. In union—musical or otherwise—lies strength.

SINCE the first of June many thousands of miles have been covered by members of the musical profession. Trains and steamers are carrying many more to distant lands.

#### WHERE TO FIND THEM.

South Africa, South America and Japan will see some faces familiar in the concert halls of Europe and the United States. But scores of artists and teachers are in "harness" laboring for the coin that makes the wheels go round.

The golden voiced Caruso is singing at Covent Garden, London.

David Bispham, after one of the longest and best seasons of his career, has joined the merry throng in London.

Madame Emma Eames is resting at her villa in Italy.

Andrew Carnegie, president of the New York Philharmonic Society, celebrated the Fourth of July at Skibo Castle, his home in the north of Scotland.

Madame Schumann-Heink has joined her children at the home of the singer, near Dresden, Saxony.

Alexander Lambert, pianist and successful teacher, is enjoying life up in the Catskills.

Puccini, the composer, received a royal welcome on his arrival in Buenos Ayres, Argentina.

Franz X. Arens, musical director of the People's

Symphony Orchestra and noted vocal teacher, is spending his vacation in New Hampshire.

Madame Nordica is visiting friends in London. Later on the prima donna is going to Marienbad.

Mrs. Carl Alves, oratorio contralto and vocal teacher, is staying at Barsinghausen, near Hanover, Germany.

William C. Carl, organist of the First Presbyterian Church, New York, and musical director of the Guilman Organ School, is on his way to Japan.

Florence Dodd Virgil, one of the leading teachers of the Clavier Piano School, is visiting relatives in England.

William H. Sherwood, the distinguished Chicago pianist and teacher, is busy teaching at Chautauqua, N. Y.

Oscar Saenger, teacher of many prominent opera and concert singers, sails from Vancouver this week for his first visit to Japan.

Allen Spencer, one of Chicago's successful pianists and teachers, is passing his holiday up in Vermont.

Kubelik is one of the "lions" of the London season.

Florence Austin, a rising young American violinist, is up in Magnolia, Mass.

Dr. Carl E. Dufft, the popular concert and oratorio singer and teacher of singers as popular as himself, is at work at Chautauqua, N. Y.

Estelle Liebling, the soprano, after an exacting European tour with Sousa's Band, is resting at Margaretville in the Catskills.

Leopold Winkler, the pianist, played at the Liederkrantz concert in Montreal this week.

Heinrich Meyn, the German-American baritone, recently returned from Italy, is now at Tannersville, N. Y.

Charles F. Tretbar, of Steinway & Sons, is at the Atlantic Highlands.

Arthur Claassen, the musical director of the New York Liederkrantz and Brooklyn Arion, passed the national holiday in Canada.

Evan Williams, the concert tenor, has returned to England after his brief tour in the United States.

Charles Emerson Cooke is in Spain getting "atmosphere" for the lyrics in "The Rose of Alhambra," the new comic opera, in which Madame Blauvelt will star next season.

Hjalmar von Dameck, violinist and teacher, and Mrs. von Dameck are on the Atlantic; the von Damecks will spend the summer in Germany.

Watkin Mills, the celebrated English basso, and his company are winning new triumphs on their South African tour.

Julian Walker, the baritone, filled engagements until the middle of June, and the singer may be reached during July and August at the Majestic Hotel, Ocean Grove, N. J.

Madame von Klenner, the distinguished vocal teacher, is conducting a summer school at Point Chautauqua, N. Y.

Rosa Olitska, who has been singing in Italy, is back at her home in London.

Maestro Mancinelli is having his usual success at Covent Garden, London.

Madame Cappiani, the talented vocal teacher, has arrived at her villa in Switzerland.

Claude Cunningham, the gifted baritone, is filling engagements at Denver, Col., this week. Later in the month the singer goes abroad.

Emmy Destinn, the German prima donna, is singing at Covent Garden, London.

Rollie Borden Low, the New York soprano, is winning new laurels in England.

Ernst von Schuch, the Dresden musical director, is in London.

Fritz Kreisler, the greatly gifted Austrian violinist, is again in London.

Marguerite Hall, one of New York's most valued concert singers, is traveling in Europe.

Mark Hambourg, a pianist of wonderful gifts, is

another that London society is lionizing at this time.

Joseph O'Mara, a favorite Irish tenor, is meeting with notable success in London.

Frieda Stender, a talented singer from the Papenheim studio, is singing this week at the festival in Allentown, Pa.

Theodore Spiering, leader of the Spiering String Quartet, of Chicago, has arrived in Berlin.

Agnes Petring, a concert soprano from the West, has returned to her home in St. Louis, after an extended tour.

Maud Powell, America's famous violinist, is breaking records on her South African tour.

Walter Damrosch, musical director of the New York Symphony Orchestra, has joined his family at Bar Harbor, Me.

Effie Stewart, the concert soprano and soloist in the choir of the Rev. Dr. Parkhurst's church, is at Oquaga Lake, Deposit, N. Y.

Francis Walker, the teacher and baritone, is having excellent success with his summer class at Spokane, Wash.

Jennie Wells Chase, formerly a member of the faculty of the Clavier Piano School, is studying in Paris.

Alexandre Guilmant, the famous organist, composer and teacher, is at his summer home in Mendon, France.

Julie Rivé-King, after playing before immense audiences at several festivals and conventions, is resting at her country place near Rochester, N. Y.

Oley Speaks, the singer-composer, is visiting at his former home in Columbus, Ohio.

Anna Zieler, who is coming to the front as teacher of vocal repertory in New York, is now in Berlin.

Hermann Spielter, the talented New York composer and pianist, is traveling in Germany.

Rubin Goldmark, the young composer, pianist and lecturer, has arrived in Colorado Springs.

Edward Morris Bowman, teacher, organist and musical director of the Temple Choir, is at his summer home on Squirrel Island, Me.

Bessie May Bowman, the young and sweet voiced contralto, is with her parents at Squirrel Island, Me.

Bertha M. Hoberg, an excellent pianist, and formerly a member of the Clavier Piano School faculty, is studying in Berlin.

Arthur Mees, the organist and musical director, and Mrs. Mees are in Munich.

Adele Margulies, gifted pianist and teacher, is visiting her former home in Vienna.

Elliott Schenck, the alert young musical director of the Savage Grand Opera Company, is in Germany.

Alberto Jonas, the highly talented musical director of the Michigan Conservatory of Music in Detroit, is now in California.

Ernest Knabe and Mrs. Knabe, of Baltimore, are making an automobile tour through England and France.

J. Jerome Hayes, one of New York's successful vocal masters, is teaching a summer class at Litchfield, Conn.

Almon K. Virgil, musical director of the Clavier Piano School, is conducting a summer school at Cedar Rapids, Ia.

Karl Feininger, the violinist and able musical lecturer, and Mrs. Feininger are at Oscawana-on-the-Hudson.

Adele Laes Baldwin, the concert and church contralto, is singing before delighted audiences at Chautauqua, N. Y.

William M. Semnacher, pianist and pedagogue, is resting at Rockaway Park, L. I.

George Sweet, formerly a leading operatic singer and now equally prominent as teacher, is living at Park Hill-on-the-Hudson.

Ysaye, the great violinist, returned to his native

Belgium a richer man after the triumphant tour in the United States the past season. The artist will spend the summer at his country home in Godinne.

Grace Whistler Misick, the charming contralto, who recently closed a successful tour with Ovide Musin, is rehearsing in London preparatory to her appearance in that city, Paris, Berlin, Vienna and Prague.

Emma Howson, once a favorite singer in opera and now an excellent vocal teacher, is spending the summer at Long Beach, L. I.

W. O. Forsyth, a successful pianist and teacher in Toronto, Canada, is in Munich.

H. R. Cohn, THE MUSICAL COURIER representative in Montreal, is traveling in Europe.

George Folson Granberry, an able representative of the Faelten Pianoforte System in New York, is located for the summer at Newport, R. I.

Louise Ormsby, a young soprano, who has studied with famous teachers in Europe and with notable European engagements to her credit, is visiting relatives at Central City, Neb.

Charlotte Babcock, manager of the International Musical and Educational Exchange at Carnegie Hall, is at Long Beach, L. I.

Nettie Vesta, a young soprano from the Severn Studio, is delighting audiences at the "Glen," near Elmira, N. Y., in a summer season of opera.

Chevalier Pietro Florida, the noted Italian pianist and composer, and his family are spending the summer at New Rochelle, N. Y.

The Otten sisters, Anna and Clara, violinist and pianist, are in Germany.

Madame Herzog, a singer and popular teacher, with a studio at Carnegie Hall, is traveling in Europe.

Joseph Weiss, the skillful Brahms interpreter, is in Germany.

Justin M. Thatcher, the concert tenor and teacher, has planned an interesting water trip to the Atlantic coast watering places.

Charles Norman Granville, a baritone with many

engagements to his credit, and good bookings ahead, is spending the summer in Detroit.

Ruby Cutter Savage, soprano, a prime favorite on the concert stage, will divide the summer between Woodmont, Conn., and Munsonville, N. H.

Manager Anderson, of the Anderson Musical Bureau, is spending a brief vacation in Northern Michigan.

Frances Saville, the prima donna, is prominent in the musical life of Vienna.

Max Bendheim, teacher of a number of finished concert and recital singers, is enjoying a quiet vacation up in Sullivan County, N. Y.

Alice Neilsen, who is coming to the United States next season at the head of her own opera company, is one of the bright stars of the present London season.

Giuseppe Aldo Randegger, the widely known pianist, is teaching a summer class at the Arts and Crafts School, Woodstock, Ulster County, N. Y.

Eugene Bernstein is another New York pianist and teacher who has planned a busy summer; Mr. Bernstein is teaching at Spokane, Wash.

George Hamlin, the accomplished American tenor, is filling engagements in France.

Sir Edward Elgar, proclaimed as England's foremost composer, and Lady Elgar are the guests of Samuel Sanford, at New London, Conn.

Herwegh von Ende, the talented violinist and teacher, and his family are passing the summer at Akron, Ohio.

Elise Conrad Dixon, an accomplished teacher, is spending her vacation at Round Top Farm on her Virginia plantation in Prince William County, Va.

Anna Bussert, the young and attractive concert soprano, will divide her summer between Merrill, N. Y., and Lima, Ohio.

Corinne Welsh, a resident contralto, blessed with youth and talent, is traveling in the West.

Emma Heckle, one of Cincinnati's successful singers and vocal teachers, is a guest at Far Rockaway, Long Island.

Homer Norris, the composer and teacher, who has just concluded his first year as organist and choirmaster at St. George's Protestant Episcopal Church, New York, is at his camp in Bryantville, Mass.

Glenn Hall, one of America's prosperous tenors, is in Chicago, and expects to remain there until the autumn.

Watkin Mills, the celebrated English basso, and his concert company are appearing before large and enthusiastic audiences in Australia.

SEVERAL weeks ago THE MUSICAL COURIER published the news that young Gorski, the stepson of Paderewski, is to be interested in musical management in the United States. Young Gorski is the son of Madame Paderewski by her first husband, the violinist Gorski, who is still alive, and who is on a personal and intimate footing with the Paderewski family. It is understood that Julius Francke, who for many years has been successfully associated with the trips of Paderewski in this country, and whose headquarters are at Steinway Hall, is to be associated with young Gorski in the managerial business. This would make a strong combination, provided Gorski has the business genius of Francke, or of his esteemed step-father. Undoubtedly Mr. Paderewski has seen that there is an opening in this country in the managerial line. He has been very keen in his observations regarding the main objective of all musical virtuosity, and it is questionable if there is any man in Europe today coming to the United States to appear before the public who has a better knowledge than Paderewski—an absolute and certain knowledge—of the actual conditions facing the question of financial results obtainable in the United States. He has analyzed thoroughly the whole situation in years past, and it is his custom on coming to the United States, during the ocean voyage, to elaborate and amplify the general situation, dividing up the territory and assigning to each city, according

# KUBELIK

## Coming

### Tour, December—April 1905=1906

ADDRESS

HUGO GOERLITZ, Steinway Hall, New York



to its inhabitants and its growth, the amount which ought to be received by him for concerts or recitals. For instance he will say: "Keokuk, last trip, \$915; this trip, \$1,120 should be received; Kokomo, last trip, \$1,120; this trip, \$1,316.87; Kaskaskia, last trip, \$1,316.87; this trip, \$1,421.19." In this way Paderewski has succeeded in assessing, as it were, the various cities for the sums that he must have for his recitals. It is not true, as the New York Herald stated, that his receipts last year were \$1,117,000, but under his rigorous system Mr. Paderewski gets out of the United States every time he comes here the largest possible amount, because his advisors and business associates work for the sums that he assesses these communities.

#### Millbrook Choral Concert.

**A**N artistic concert that attracted numbers of music lovers of the summer colony in Dutchess County was that given recently by the Millbrook (N. Y.) Choral Society, of which Walter L. Bogert, of New York, is the conductor. Madame Shotwell-Piper was the principal soloist, and Arthur Rosenstein acted as accompanist.

"Hear My Prayer," by Mendelssohn, with solo by Madame Shotwell-Piper, was one of the best efforts of the chorus. Their ability in shading and close harmony was also shown to especial advantage in the "Bridal Chorus" from Cowen's "Rose Maiden" and in "March of the Men of Harlech," the Welsh national melody.

A group of German ballads by Schubert, Brahms and Schumann and some old English folksongs were among the solo numbers that Madame Shotwell-Piper sang in her usual charming manner.

Choral selections by Schumann, Reiser, Ford, Silcher, and old English folksongs were the other contributions by the chorus.

The members of the Millbrook Choral Society are:

Miss L. Abeling, Mrs. J. W. Brett, Jennie E. Cusack, T. W. Dean, Henry Dean, Edward Deuell, May Griffin, John F. Grant, Virginia Halstead, Mary A. Herrington, Grace Hotaling, Homer Hawley, Walter F. Haight, Harris Haight, William Irish, Helen Jacobus, Donald Jacobus, Rev. J. E. Lyall, Chester Lyall, Howard Lyall, Alice Mastin, Albert Mastin, Mrs. D. H. Mackenzie, Nellie McKeough, Julia Pingry, Saroline Pingry, Lizzie Pingry, John F. Pingry, Van Wagenen Pingry, Rev. W. C. Rodgers, Ella Reardon, Verna Reardon, Clara Reardon, E. T. Russell, George Reveley, Mrs. Gordon Swift, F. H. Swift, Mrs. F. H. Swift, Marion Smith, Frank Smith, Florence Sealey, Frank Sealey, Edna Sebeth, Clara Tompkins, Mrs. H. B. Vedder, Mrs. William Welling.

The associate members are: Charles F. Dieterich, Mrs. Charles F. Dieterich, Alfred E. Dieterich, G. Howard Davison, John J. Donaldson, Mrs. Austin Flint, Jr., Harry Harkness Flagler, Mrs. Harry Harkness Flagler, Mrs. R. Somers Hayes, Mrs. Uzal Ward Ireland, Mary L. Kennedy, Mrs. Charles A. Lamont, Mrs. Daniel S. Lamont, Henry Richards McLane, Charles C. Marshall, Roswell P. Miller, Mrs. Roswell P. Miller, James Reardon, Mrs. Myles Standish, Samuel Thorne, Oakleigh Thorne, John D. Wing, Mrs. John D. Wing, J. Morgan Wing, Mrs. J. Morgan Wing, L. Stuart Wing, Frances White and Harriet H. White.

The officers of the Millbrook Choral Society are: President, Harry Harkness Flagler; vice presidents, Rev. W. C. Rodgers and Rev. J. E. Lyall. Frederick H. Swift is the secretary and treasurer.

#### Piano for Calve Tour.

**T**HE Western tour of the Calve Operatic and Concert Company, which is headed by Emma Calve, and which is already assured of complete success, will have the use of a Smith & Nixon grand piano.

Dudley Buck and Horatio Parker are members of the committee appointed by the Schubert Glee Club, of Jersey City, to act as judges in the prize competition. The club offered \$50 for the best four part male chorus, to be sung at the twentieth anniversary of the club. Louis R. Dressler is the musical director. Manuscripts should be sent to the secretary, Leon O. Gilmore, 12 Cottage street, Jersey City. The competition closes August 15.



BERLIN, June 25, 1905.

**W**HAT a funny place this is! Swords are more plentiful in the streets than walking-sticks, and a uniform insures its wearer more honor than if he were a rich man. It is difficult for an American to understand such a point of view. Every citizen of Berlin involuntarily straightens his back and protrudes his chest when he passes an officer, and if that worthy were suddenly to rasp out the command: "Aufgepasst; Vorwärts, Marsch!" the citizen would clap his hands to his sides, fix his eyes straight ahead, and execute the German military parade step, than which there is no more awesome spectacle on earth. "Rechts! Links! Augen rückwärts! Brust raus! Stillgestanden, zum Donnerwetter noch einmal!" And they all do it, too. To look at, the German army seems perfect.

Berlin is growing every day, but the Berliner is not growing with his town. The place is a hotbed of Chauvinism—musical, political and social. And things have become acute there, since Germany's recent diplomatic victories over France, England and Russia. "We have in Berlin everything that is best," said a prominent Berliner to me the other day. That is a tall order for any city, but it sounds especially impressive in connection with a place where elevators in hotels will take you up but not down; where you have to tip street car conductors in order to receive civil treatment; where there are more bad concerts in one season than anywhere else in a decade; where women are treated as squaws, and where—well, anyway, the beer is good and the brews of Munich and Pilsen cost only 7½ cents per half litre.

The entry of the Crown Princess Cecilie into Berlin was a fine show. Imperial William is one of the best stage managers in Europe.

I saw the parade from the windows of Baron Sernicki, a pupil of Hekking. Sernicki is a Pole, and knows all the great Polish artists intimately. He told me, among other things, that Paderewski's father was an overseer on the Sernicki estates in Poland and that Paderewski has two younger brothers, one a doctor and the other a priest. This news will hardly cause a noticeable sensation in musical circles, but is herewith set down for the sake of the record and for the use of lecturers at ladies' musical clubs.

At an out-of-the-way café in the Grunewald I caught Burmester, Hekking and Godowsky plotting the organization of a new Trio for next season. Burmester is very fond of America, and says that a sentimental tie binds him to this country. "You know," he explained in a tear choked voice, "my grandfather emigrated to America when he

was only twelve years old, and has never been heard of again to this very day." Figure that out for yourself.

At a respectful distance I viewed the new buildings of the "Berlin Royal High School for Music"—oh, baneful memories of Bach and Barth! The school now adjoins the Zoological Gardens, but of course it is in no way connected with that institution.

"Ziegfeld is coming," was the whisper in pianistic circles here last week, and forthwith every digital artist in town burnished up his technic and the air resounded with the melting strains of Czerny's toccata and kindred compositions. On the appointed day the pianists sent a guard of honor to the station, and the Potsdamer strasse music stores were flagged modestly but tastefully. But Dr. Ziegfeld did not come, and now gloom reigns in many camps. It is astonishing how anxious Berlin musicians are to get away from their city, in spite of its having "the best of everything." Or do only the good ones stay? Dr. Ziegfeld is pondering this problem at Aix-les-Bains, and a card from there tells me that he is bearing up well, and also faces with equanimity the prospect of housing 6,000 pupils at his Chicago school next season.

I heard Arthur Hartmann play the Bach "Chaconne," and I do not hesitate to say that it was the biggest violin playing it has been my privilege to assay for many moons. Hartmann is certain to be in the United States within a season or two, and he will make the natives sit up. He has taken too to playing the viola d'amour, and last winter the critics in many cities called him the leading exponent of that rare instrument. Loeffler has engaged Hartmann to play the viola d'amour part in Nikisch's performances next winter of "The Death of Tintagiles." Loeffler's symphonic poem is to be done by Nikisch in Berlin, Vienna and Munich. Apropos, the score of the work will be printed for the first time in October.

Loeffler has enough of Paris, and will return to Boston early next winter. Boston is much better than Paris.

Nearly all the automobiles in Berlin are provided with horns that sound a triad, C E G, instead of the discordant single squawk that frightens pedestrians half out of their wits.

It is reported from Saxony that an automobile passed through there yesterday at a high rate of speed, headed toward Vienna. The machine was moving too fast for observers to make out much except the first few letters of the name, painted on the back. They read Pars—. One report says that the armorial bearings could be seen for an instant as the auto sped by, and they were the dollar sign rampant, the bar of Brown, the G clef, and the shield of B'nai B'rith. Who was it?

Maurice Barrymore's death brought to light many good anecdotes illustrating that actor's exceptional readiness of speech and repartee. On one occasion Lew Rosen wrote an adverse criticism of Barrymore in the Police Gazette. Meeting his victim a few days after the article appeared Rosen asked: "Well, Barry, did you see my 'roast' of you in the Police Gazette?" "No," replied Barrymore curtly; "I always shave myself."

## The National Conservatory of Music of America

Founded by MRS. JEANNETTE THURBER.

47-49 West Twenty-Fifth Street, New York

Chartered in 1891 by Special Act of Congress.

Incorporated in 1896 under the laws of the State of New York.

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Admission Daily.

Summer Term

All Communications Addressed to the Secretary.



The foregoing joke will cause some thinking in England.

The New York Sun reminds a forgetful public that Hans Christian Andersen, who told lies and called them fairy tales, was once "possessed of a remarkable voice, and studied with the ambition of becoming a public singer." This brings to mind the fact that De Wolf Hopper early in his career trained his basso voice for grand opera and had visions of outsinging Edouard de Reszké. But Hopper, too, gave up singing and became great.

The little book entitled "A Cynic's Meditations" contains the passage: "It's a wise comic opera that knows its own author."

The American composer is in evidence with the following letter, received at THE MUSICAL COURIER office recently:

SWISSVALE, Pa., June 1, 1905.

To The Musical Courier:

I would like to know if you by songs and what you pay for them and your terms of buying them. I have written a song which I think is a pretty good one; perhaps you would by it please let me know. I remain

Yours truly,

No, my dear sir, we do not by songs, for we are all song riters ourselves on this papper and are unable to sel our own songs. Would you like to by some of ours for cash, and, if not, would you pleas let us know where we could sel some of them for cash? They are dandy songs and we are the boys that say it. We remain, also very truly,

THE SONG RITERS.

W. S. Gilbert was lately requested by an Australian amateur composer to furnish the libretto of an opera on the old Savoy lines. His score, the amateur remarked, was perfectly certain to be satisfactory, for he "was a born musician, though he had been educated as a chemist." Mr. Gilbert, answering, to express his regret at not being able to comply, said: "I should have preferred a born chemist who had been educated as a musician."

A friend of the late James McNeil Whistler saw him on the street in London, a few years ago, says Harper's Weekly, talking to a very ragged little newsboy.

As he approached to speak to the artist, he noticed that the boy was as dirty a specimen of the London "Newy" as he had ever encountered—he seemed smeared all over—literally covered with dirt.

Whistler had just asked him a question, and the boy answered:

"Yes, sir, I've been selling papers three years."

"How old are you?" inquired Whistler.

"Seven, sir."

"Oh, you must be more than that."

"No, sir, I ain't."

Then, turning to his friend, who had overheard the conversation, Whistler said, "I don't think he could get that dirty in seven years, do you?"

A German paper speaks of the Bach "Prelude Unfug."

At a musicale:

Singer—What can I do? The guests pay no attention to my songs.

Binger—Sing better.

John F. Runciman, of London, has more cause for grief. We received another \$10 in this department from a worthy Western musician about whom we wrote something complimentary—without any hope of reward, 'pon honor. We wrote to the musician, expressing our pain and our injured critical dignity, but we kept the \$10. There must be some punishment for that sort of thing.

And now for home, more's the joy.

LEONARD LIEBLING.

### Bangor Piano School.

THE following criticism of a record recital at the Bangor (Me.) Piano School will be read with interest:

The 20th recital of the Bangor Piano School was held Monday afternoon in the rooms in the Morse-Oliver Building, the last recital of the season and the last of Frederick Mariner's successful stay in this city for the past four years. It evidenced one more example of Mr. Mariner's success in unearthing musical talent among the youth of Bangor, and of teaching the budding geniuses, when found, to acquit themselves more than creditably upon the piano.

G. Arthur McWilliams, a boy of thirteen years, held this recital all by himself, a pupil of Mr. Mariner for two seasons only, but displaying so much ability and true musical feeling that one is convinced that the name of Arthur carries some sort of magic with it, this being the second of that name whom Mr. Mariner has introduced to the musical world as a phenomenal pupil.

The program was as follows:

Allegro, Sonata, op. 2, No. 1.....	Beethoven
Cradle Song .....	Barili
Ungarish .....	Liszt
Arietta .....	Grieg
Watchman's Song .....	Grieg
Elfin Dance .....	Grieg
Patriotic Song .....	Grieg
Song Without Words, Confidence.....	Mendelssohn
Hungarian Dance .....	Schott
Nocturne, F minor.....	Chopin
Concert Sonata, A.....	Scarlatti

A great variety of fine musical compositions is comprised in this list and each one was rendered with much real appreciation on the boy's part of the spirit underlying the notes. The Cradle Song was played with a lilt and swing suggesting the rocking lullaby; the Patriotic Song with a strength and fervor that made a repetition necessary.

Not even a nocturne by Chopin daunted this young pianist, played, too, with a feeling of the mystery of the night one would not expect in one of his age. The concert sonata went with a fire and snap that called an encore and a lovely hunting song ended the recital, which was enjoyed by all present. Each piece was played without notes, as is the custom with all the pupils of the school.

Mr. Mariner gave the audience a short sketch of the methods used by him in bringing out the latent musical ability of his pupils, and of the development in so short a time of Arthur McWilliams' talents in the musical line. In all, each pupil has six memorizations of his music, and the frequent recitals have given them confidence and freedom to play before the public that they could acquire in no other way.

"Some think the use of the Clavier makes mechanical players," said Mr. Mariner, "but no one can say that in the case of Arthur McWilliams. If a pupil has no soul for music, his playing will be always mechanical; if he has it will come out no matter how he learns to play."

All will regret Mr. Mariner's departure from the city, none more so than his latest pupil, who has every encouragement to go on and with further study to develop his real musical ability.—The Bangor Daily Commercial, June 20, 1905.

### Mrs. Severn's Pupil in Opera.

NETTIE VESTA, Mrs. Edmund Severn's clever pupil, is winning more laurels as a member of the Manhattan Opera Company, now singing at Elmira. Extracts from criticisms read:

No opera that has ever been put on the Glen has offered to the singers such difficult scores as does "Boccaccio," nor has the comedy in any of the other pieces depended so much on the real ability of the comedians to make good. But throughout the piece there are continued surprises and a gradual unfolding of the inherent abilities of those who are cast to parts.

Take little Miss Vesta alone. Is not her interpretation of the difficult role of the novelist worthy of the highest criticism that can possibly be offered? It took but the first night of "Billie Taylor" to make certain that she was to be the warmest favorite the Glen has ever known. There have been some good sopranos at Rorick's before, but in each one of them there was that unnamable something lacking to come up to one's ideal. I have seen Miss Vesta now four times—and I have talked with others who are recognized as "Rorick's fans"—and with each appearance she has grown more and more into the hearts of Elmira playgoers. For the making of a popular summer idol she lacks not one qualification. Miss Vesta is possessed of that most happy and most fortunate combination of good looks, good voice, and dramatic ability.—The Elmira Evening Star.

Nettie Vesta in the title role was a delight to all. Everybody expected to be pleased because of her good work last week, but was wholly unprepared to see her go so far beyond expectations as she did last night. Miss Vesta, as the boy, Boccaccio, was a most charming picture and filled every possible requirement. In the second act, when Miss Vesta appears disguised as the country boy, is where this clever little woman displays her versatility to advantage and her comedy work was so cleverly done that most of the house was convinced that she had played the part before, but last night was the first time Miss Vesta ever appeared in the role and Rorick's patrons do not ask for a better Boccaccio than that to be seen at the Glen this week. Miss Vesta was in excellent voice and captured the house.—The Elmira Advertiser.

### Grienerauer Returns.

KARL GRIENAUER has returned from Syracuse, N. Y., where he earned new laurels as solo 'cellist at the jubilee concert of the Liederkrantz Society, June 12. Three press notices follow:

The gem of the program, of course, was the playing of Karl Grienerauer on the 'cello. The "Slavonian Rhapsodie," by Delsart, was exquisitely rendered, as was the "Rhapsodie Hongroise," by Popper.

Mr. Grienerauer's work would melt the most hardened concertgoer into enthusiasm. The 'cello in his hands reveals untold musical beauties.

His selections were rendered in genuine "cellistic spirit. The rhapsodies afforded delightful opportunities of making lightning expeditions from the neck of the instrument to the bridge. His technical and musical maturity amply fulfilled what was expected of him. He has delicacy yet firmness of touch that displays the practised musician. He is sure of himself and his medium of expression. His playing is full of color and intellectuality of interpretation.

Everything is done with deliberate tempo and no unnecessary exhibition of finger gymnastics. His musical discrimination and intelligent touch bring out with splendid effect the charming tone tints that can only be obtained from the 'cello.—The Post Standard, Syracuse, N. Y., June 20, 1905.

Syracusans knew what Karl Grienerauer could do, for they have previously had an opportunity of learning, but certainly the gifted 'cellist never appeared to better advantage than he did last evening. Popper's brilliant "Rhapsodie Hongroise" was, of course, his master-work, but the musician's own arrangement of Liszt's "Liebestraum" and the charming "Slavonian Rhapsodie" of Delsart were played with a beauty of tone production and perfection of expression that were wonderful.—Syracuse Herald, June 20, 1905.

Best of all the instrumental work was that of Karl Grienerauer, well known here, whose work on the 'cello was a positive delight to those present. He was loudly encored and played several additional selections. Too much can hardly be said in praise of his work and the appreciation of the vast audience was voiced in not only generous, but most pronounced applause. He returned several times to the footlights and bowed his thanks, but the audience, not satisfied with this, insisted that he respond to encores.—Syracuse Journal, June 20, 1905.

## Musical Briefs.

Madame Schumann-Heink sang at the concert on the Hamburg-American steamer Deutschland on the last trip to Germany. F. Hopkinson Smith presided. The Seamen's Fund received the collection, which was reported to be larger than usual.

Mildred Langworthy, a soprano, who traveled last year under the direction of the Redpath Bureau, is in Kansas City, Mo., for a part of the summer. Miss Langworthy assisted her former teacher, Mrs. N. G. Hawes, of that city, in a recital last month.

The Collegiate Department of the Pennsylvania College of Music gave the closing concert June 15. A program of concerted numbers was given by Eugenia Lang, Clara Potter, Mary Garven, Elva Penton, Clara M. A. Stringer, Mrs. William McLean-Freeman and Frances M. Bateman.

The Flushing Choral Society, of which Walter L. Bogert is musical director, will repeat the program presented June 1, at the first concert, November 5, 1905. The concerts by the society are given in the League Building, in Flushing, and are under the management of E. M. Franklin. Next season's series will include an orchestral concert.

Next season, David Bispham will make a second tour under the direction of Loudon G. Charlton.

### Hamlin Singing in Paris.

GEORGE HAMLIN has already sung on several important occasions in Paris. Recently at a musicale and reception given for the new American Ambassador, the Hon. Robert McCormick, by the American Art Association, Mr. Hamlin sang a program of German and English songs with great success. At a large musicale given by Frank King Clark, the very successful vocal instructor, in his apartments, Mr. Hamlin sang a program of Handel, Schubert, Schumann, Strauss and Wolf songs. A most distinguished and representative audience was present. Some notices follow:

The song recital of George Hamlin was a great success from every point. He is a singer fully equipped for his career. A fine voice of charming quality, cultivated in an excellent school, which enables him to do all that he wishes with it; great intelligence, an excellent pronunciation, in fact, everything to recommend him to an exacting public. He is sure to win many admirers in Paris.—The English and American Gazette of Paris.

When you hear Mr. Hamlin you will understand the reason for his success. His voice is even throughout, perfectly poised and has a carrying quality. Back of it all is the man with intelligence. It was a delight to hear his interpretation of Wolf, Strauss, Schubert and Schumann. His success was most spontaneous and genuine.—The Paris Register.

### Edward Johnson, American Tenor.

EDWARD JOHNSON, now in the front ranks of American concert tenors, appeared during last season with the New York Philharmonic, Boston Symphony, Pittsburg and the Boston Festival orchestras. He was soloist at the festivals in Worcester, Albany, Springfield, Syracuse, Richmond, Spartanburg, Bethlehem and other places and has been associated with Nordica, Schumann-Heink, Gadski, Blauvelt, Homer, Kirkby-Lunn, Aus der Ohe, Bispham, Campanari and De Pachmann.

The number of works required for so many engagements has necessarily made Mr. Johnson's repertory extensive. For the "Shakespeare Song Cycle," by Grace Wassall, which he sang at the initial performance in Chicago, and the new work of Frank S. Hastings, "The Temptation," Mr. Johnson was especially engaged. Some of the recent comments on his work read:

The tenor was most satisfactory in all of his work. He sings with fine feeling and dramatic effect.—The Washington Post.

His voice is of good range, his singing is clear cut, and his enunciation perfect.—The Albany Journal.



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## SYRACUSE.

SYRACUSE, N. Y., June 30, 1905.

**T**HE musical season in Syracuse was brought to a fitting close by the two concerts of the Liederkrantz Jubilee. The Liederkrantz is the oldest German singing society in the city, being founded in 1855. The golden jubilee was celebrated with proper spirit by the members of the society and their guests. The Männerchor from Albany, Troy, Utica, and the Harmony Glee Club of Brooklyn assisted at both of the concerts. Much credit for welding the separate bodies of singers into a perfect whole is directly due the Liederkrantz director, Albert Kuenzlen. "Friedrick Roebart," by Podberski, was the gem of the choral numbers. Karl Grienauer, 'cellist; Corinne Rider Kelsey, soprano, and Hans Schroeder were the soloists, and all three were received with favor.

Two excellent recitals were given recently by the pupils of Richard Grant Calthrop. The first was given by the advanced pupils in his Syracuse class and the second by his Auburn pupils. Professor Calthrop was for five years head of the vocal department at Syracuse University, but resigned a year ago to devote his entire time to private instruction and concert work. The program of the Syracuse recital follows:

Quartet, O the Sad Moment of Parting.....Costa	
Margaret McConnell Dignum, soprano; Winifred George, contralto; Stephen Murphy, tenor; Mr. Calthrop, bass.	
My Heart at Thy Sweet Voice.....Saint-Saëns	
Lucy Taylor, Auburn.	
Myrra.....Clutsam	
Drink to Me Only with Thine Eyes.....Dressler	
Herbert Charles Ballard.	
The Spirit Song.....Haydn	
Winifred George, Auburn.	
Duets—	
Still as the Night.....Götze	
Hunting Song.....Bullard	
William Alexander Snyder, tenor; Clarence Burr, baritone.	
The Secret.....Scott	
Stephen Murphy, Auburn.	
The Swallows.....Cowen	
Ethel Webb.	
Shepherd, See Thy Horse's Mane (Hungarian Melody).....Korbay	
Marching Along, Cavalier Song (Browning).....White	
Clarence Dillenback.	
Due, Quando le Soglie, La Favorita.....Donizetti	
Marie Lindemer Davis and Mr. Calthrop.	
In Autumn.....Franz	
Clarence Burr.	

Synnove's Song.....Kjerulf	
A May Morning.....Denza	
Margaret McConnell Dignum, Auburn.	
Adelaide.....Beethoven	
William Alexander Snyder.	
Quartet, Good Night, Martha.....Flotow	
Mrs. Dignum, Miss George, Mr. Murphy and Mr. Calthrop.	
Lillian Gruner, Auburn; George K. Van Dusen and Louis Baker Phillips, accompanists.	

FREDRICK V. BRUNS.

## Virgil School Summer Session.

**M**RS. VIRGIL and her corps of assistants are busier than ever with the large number of teachers studying the Virgil method during the special summer session of five weeks. The summer school opened June 26.

Among the students are several directors of music in the Western and Southern universities and colleges who have come for the purpose of gaining a knowledge of the method in order to introduce it in their teaching the coming year.

Surely "results tell."

Mrs. Virgil has planned three separate courses for the benefit of the students, which combines entertainment with instruction, viz.; A course in musical form, given by C. Virgil Gordon, and in each of which Mr. Gordon will illustrate the ideas presented by playing many masterly compositions of the great composers.

Second—A course in musical history, by Miss T. A. Ward. Miss Ward is a charming speaker and has this work so well in hand that it is a delight to listen to her.

Third—Still another delightful course, music as represented in art, by Georgea Kelsey, whose explanations and stories in connection with the pictures, are most cleverly and delightfully told. The first of this course was given on Friday afternoon on Grecian art. It was largely attended and highly enjoyed.

Last, but not least, was the recital given on Thursday evening by four of the talented pupils of the school for the special enjoyment of the summer school students and their friends. Cool weather and a large number of interested listeners added to the pleasure of the occasion. The players were Alma Hollrock, Isabel Tracy, Adele Katz and little Florence Jacoby. All did themselves and their teacher, C. Virgil Gordon, as well as the method itself, great credit. Brilliancy of execution, clear phrasing, genuinely sympathetic playing made the recital one to be remembered.

A number of other recitals will follow, in which Marjorie Parker, Laura Race, Jennie Quinn, Warner M. Hawkins and Miner Walden Gallup and other favorites will play.

## Franklin Wood's Season.

**F**RANKLIN WOOD, the Providence basso and teacher, has closed a successful season, and has bright prospects for the coming year. Lines culled from his press notices show that he possessed a noble voice and is a singer of ability:

Mr. Wood sang very acceptably and in spite of a rather ungrateful role made an excellent impression on the audience.—The Narragansett Times.

Mr. Wood was very successful in his part which sufficed to show his natural qualifications for this sort of work, and gave him some good opportunities which he improve to advantage.—The Providence Journal.

Mr. Wood sang the role of Abimelech and an old Hebrew with expressive dignity.—The Providence News.

Mr. Wood's voice was admirably suited to the songs he sang and he easily repeated his former success.—The Providence Evening Bulletin.

Franklin Wood, who was heard to advantage in "Don Juan's Serenade," Tchaikowsky, and an aria from the opera "Hans Heiling," is the possessor of a magnificent voice of wide range and beautiful quality, and the audience present gave substantial appreciation in recognition of his efforts.—The Providence News.

One of the features of the concert was the singing of Franklin Wood. He was given several well deserved encores.—The Attleboro Sun.

Franklin Wood charmed the audience with the superb manner in which he rendered several bass songs and arias.—The Pawtucket Evening Times.

Mr. Wood was accorded prompt recognition and those who heard him hope that he may be able to come again. His rich, deep bass voice is always sympathetic and beautiful, both in sombre and vivacious passages.—The North Attleboro Evening Chronicle.

Mr. Wood, in Schumann's "Two Grenadiers" and Elliott's "Hybris the Cretan," displayed a voice of rich sonority, and he was obliged to sing several extra pieces as encores.—The Brooklyn Eagle.

Mr. Wood, who has a strong personality, soon won his audience and they were loath to let him go.—The New York Press.

Walter L. Bogert is engaged for a series of lecture-recitals at Green Acre, Me.; July 3, "Irish Folk Songs"; July 5, German, French, Russian and Hungarian Folk Song"; July 10, "Parsifal"; July 12, Hansel and Gretel," and July 17, "Songs of Robert Franz."

SEASON 1905-'06.

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(SPECIAL CORRESPONDENCE.)

**T**HE musical season was opened at Ocean Grove with a very successful concert last Saturday evening, when Conductor Tali Esen Morgan gave a very fine program to a large and enthusiastic audience.

The orchestra this season numbers nearly sixty-five players, and though the first rehearsal was not held until Thursday afternoon, the work on Saturday evening and on Sunday shows that he has the best company of musicians he has ever had in the Auditorium. The concertmeister is Johann Grolle, of the Philadelphia Orchestra, an excellent soloist and an experienced orchestra man.

The Ocean Grove Festival Chorus held a rehearsal every evening during the week and on Saturday evening numbered over 300, the largest ever known thus early in the season. The tenors and basses were too weak for the sopranos and altos, but the work was nevertheless well done.

Emil Greder, the basso, is a big man with a big voice of rather coarse quality, and wins his audience with his mannerisms rather than with his voice.

Blanche Towle has a good dramatic voice, and received generous applause. Dr. Frederic Freemantel sang his tenor songs with much spirit and excellent voice. Mr. Grolle captured his audience with his violin solos, and altogether the concert was a great success.

The program was as follows:

## SOLOISTS.

Blanche Towle, soprano; F. C. Freemantel, tenor; Emil Greder, basso; Johann Grolle, violinist. The Ocean Grove Festival Chorus and Orchestra. Under the director of Tali Esen Morgan.

## PROGRAM.

## Part I.

Overture, Raymond ..... Thomas  
The Orchestra.  
Gloria, Twelfth Mass. .... Mozart  
The Chorus.  
Solo, Queen of the Earth. .... Pinsuti  
F. C. Freemantel.  
Violin solo, Legende. .... Wieniawski  
Johann Grolle.  
Solo, Toreador Song. .... Bizet  
Emil Greder.  
Kronungsmarch, from the Prophet. .... Meyerbeer  
The Orchestra.  
Solo, Love's Rapture. .... Kortheuer  
Blanche Towle.  
Chorus, Song of the Vikings. .... Fanning  
The Chorus.

## PROGRAM.

## Part II.

Overture, Stradella ..... Flotow  
The Orchestra.  
Solo, Noel ..... Adam  
Emil Greder.  
Violin solos—  
(a) Aria ..... Bach  
(b) Romanze ..... Svendsen  
Johann Grolle.  
Solo, To Mary ..... White  
F. C. Freemantel.  
Selection, Popular Airs. .... Luders  
The Orchestra.  
Solo, I Will Extol Thee. .... Costa  
Blanche Towle.  
Solo, Lord God of Abraham. .... Mendelssohn  
Emil Greder.  
Finale, The Heavens Are Telling. .... Haydn  
Festival Chorus.

The National Educational Association is in session at Ocean Grove and Asbury Park, and fully 30,000 delegates are on the grounds. On Sunday, both at the morning and evening services, the vast building was crowded, fully 12,000 people being at each meeting.

In the morning the chorus sang "Send Out Thy Light," by Gounod, and the orchestra gave three or four selections. At the evening service Lily MacArthur sang in good voice "O Rest in the Lord" and Florence Hinckle sang "Hear Ye, Israel," from "Elijah." Miss Hinckle is the soloist of the West End Collegiate Church, of New York, and is the possessor of a most beautiful quality of voice.

On Monday evening Julian Walker was the soloist and this evening (Wednesday) William Harper will sing. To-

morrow evening Daniel Beddoe, of Pittsburg, will sing two songs. The Festival Chorus and orchestra will sing at each evening session.

On Friday afternoon President Roosevelt will be here and the chorus will sing "Great God of Nations" and the "Hallelujah Chorus." There will be fully 500 voices in the chorus that evening.

Saturday evening Cowen's "Rose Maiden" will be given with the following soloists: Soprano, Gertrude Clark, of Pittsburg; contralto, Marie Stillwell, of New York; tenor, Dr. F. C. Freemantel; basso, T. Herbert Harrison, a Philadelphian.

## More Marie Hall Notices.

**A**DDITIONAL English criticisms about Marie Hall follow:

Marie Hall's violin recital Plymouth Guild Hall last evening provided the public with an opportunity of hearing the most extraordinary player of modern times, Kubelik not excepted. It is certain there never was a woman violinist who could in any sense approach the achievements of Marie Hall. This young Englishwoman, who is not yet twenty, challenges comparison with the giants of all fiddling history, and with its geniuses, not merely with its virtuosi. She has burst upon the musical world like a brilliant comet, and created an almost unparalleled sensation. Her appearance on new platforms are awaited with curiosity, and received with every increasing wonderment. She comes with all the advantage of a romance of that sort which touches the heart of the public—with a story of hard times, of a struggle almost for existence itself, of the necessity to refuse a scholarship because there were no available funds to support her while she underwent her tuition, of genius bursting through all the bonds of circumstance, and once in the warm atmosphere of encouragement developing into the glorious, the ineffable bloom which is now exciting such astonishment and enthusiasm. Watching this, fair, frail, ethereal girl as she held the great audience spellbound last night, one could not help recalling the stories told of the great violinists of the past. It is of such playing as this that one dreams when endeavoring to realize the triumphs of Paganini himself. Indeed, in the sensation which the appearance of Marie Hall creates, there is something akin to the reception of Paganini when he came to this country in his prime. Such is the witchery of Marie Hall that in another age her story would speedily have been encrusted with legend and miracle. Her magical skill defies the power of mere words to describe, it is something almost supernatural and uncanny. We have said that this performer is no mere virtuoso like Kubelik, she is a true artist and a real genius. Paganini, Vieuxtemps, Wieniawski, never wrote anything that Marie Hall could not play, and that is saying a very great

deal, for Paganini was said to have written much that only he himself would dare attempt to perform. Yet Marie Hall transcends any imaginary performer who should have acquired the mere technical skill necessary to play every semi-demi-semi-quaver that Paganini put on paper; she has within her the vital spark of the true musical genius, she compels, she commands, she enthral. No such scene has been witnessed at a concert for many a long day as that which greeted the new violinist last night.—Western Mercury.

Marie Hall stands alone. She is a woman musician. If we are to compare her with anyone at all it must be Kubelik. Yet Marie Hall has greater depth than Kubelik—her tone is much like his (they were trained by the same master), but there wells up in the Bohemian little, if any, of the ecstasy of feeling which breaks out in Marie Hall. \* \* \* One listened amazed; it was a quarter of an hour of unalloyed delight. Beauty of tone, rich, penetrating, the gift to play absolutely in tune, easy command of all departments of technic, and an unwaveringly faithful memory—all these belong to Marie Hall. It was no wonder that the immense audience which overflowed the Assembly Rooms at the Philharmonic Society's concert last night grew wildly enthusiastic after so wonderful an exposition as Marie Hall gave it of the Mendelssohn concerto—how superbly she sang the slow movement, and of the Paganini concerto—how deftly, how easily, she sported with its difficulties. It was no wonder the audience desired a further gift—gifts such as Marie Hall dispenses are rare. But little did the audience think it would get so choice a jewel as the Bach Chaconne.—Hull Daily Mail.

Marie Hall appeared before a great gathering at the Coliseum, Leeds, last night. She is the third pupil of the redoubtable Professor Sevcik who has visited us, and it is gratifying to our national amour propre to note that she can well hold her own with Kubelik and Kocian. Marie Hall is certainly equal to anything. Her bowing is remarkably free, her tone full and vibrant and her execution perfectly clean in the most rapid and difficult passages. But there is something more than this in her playing. There is that which cannot be taught, there is the great thing temperament, upon which all artistic success depends.—Leeds Mercury.

Marie Hall played the "Chaconne" not merely like a girl of nineteen, but like a master who has been nineteen years a master. It was one of the grandest performances we ever heard, and we have heard every great violinist of the past thirty years or more. After this Miss Hall stood revealed as a great artist, and not merely a technic exhibitionist. There is no need to compare her with anybody, but since it is the fashion to compare her with Kubelik, we may say that we regard the comparison as unfair to Miss Hall, whom we regard as the greater artist, and more solid and masculine than Kubelik, who is essentially feminine in feeling. There is every probability that time will add to her immense and well deserved reputation.—Birmingham Daily Gazette.

The splendid performance of the Tchaikowsky concerto came upon me almost in the light of a revelation. I now feel convinced that I have heard this gifted player at her best, and can conscientiously state that her exceptional talent has not been in the least overrated. If any were sceptical as to Miss Hall's powers they need only have been present at Queen's Hall on Tuesday to have been convicted of error. The difficulties in the way of execution are such to tax the capabilities of an artist of the front rank, whilst the highest demands are made upon the musical intelligence. I can only say that both these requirements were filled by Marie Hall in a degree that was equally noteworthy and convincing.—St. James Gazette.

The sensation which Miss Hall's advent has caused in the musical world was, of course, responsible for the eager expectancy evinced on her appearance. Nothing could have been more perfect than her playing in the concerto. Her clear, sweet tone stood out well against the background of deeper sound from the orchestra. Miss Hall held the great audience in a magic spell.—Sunday Sun.

The greatest fiddlers have come to us enveloped in an atmosphere of mystery. Paganini was supposed to be in league with Satan. Tartini confessed that his famous sonata was inspired by the devil in a dream. And though in these days no one would connect Marie Hall—who appears today at the Crystal Palace—with the evil one, yet in the girl artist, who sprang almost at a bound from the street performer to absolutely the first living English violinist, one is first struck by this atmosphere of the supernatural which surrounds her. Her personality, playing, all seem infused with the same extraordinary magic.—Daily Mail.



THE OCEAN GROVE ORCHESTRA.



## HENRI MARTEAU, MASTER VIOLINIST.



Of all the violinists since the days of Vieuxtemps and Wieniawski, those leviathans of the fiddle, not one has earned a prouder position or a fame more secure than Henri Marteau, erstwhile grand prix at the Paris Conservatoire, and now a master of his instrument, himself the head of a famous Geneva Conservatoire, and a virtuoso whose art has conquered a myriad of music lovers, from Sebastopol to San Francisco, and from Bergen to Barcelona.

Marteau, born a Frenchman (at Rheims, not far from Paris), was a typical exponent of the Franco-Belgian school of violin playing when he graduated from the Paris Conservatoire in 1892, incidentally capturing all the highest honors at that institution. In 1893 Marteau made an American tour and captured his American audiences by a marvelous display of dash, finger dexterity and right arm skill. There were those among his hearers in 1893, however, who heard in the young man's playing a deeper note of musical feeling than he could reveal properly in the virtuoso music which he preferred at that time, and those keener listeners predicted that in time Marteau would go over entirely to the classical repertory and become the logical and legitimate successor of Joachim. Fortunately, Henri Marteau was too versatile an artist, and at heart too faithful to the best violin traditions, to confine himself to any one school or style, and he has retained a position midway between them all, master of everything, specialist in everything, and possessor, besides, of a vein of seriousness which dignifies his every performance and ennobles even his tremendous technic into something much more significant than a mere sensational display.

In 1898 Marteau made his second American tour, and then the violin sharps who had prophesied the early broadening of Marteau's art were fully vindicated. His style had undergone a wonderful expansion and purification, and no player has ever been heard here who more closely resembled Ysaye in method and effect than Marteau in 1898. From that time on, the artist's triumphs increased every day in magnitude and importance. All the music centres of Europe acknowledged his unquestioned genius, and Marteau's playing of all the classical concertos won for him in Germany a place immediately beside that of Joachim, Halir and Heermann. As a composer, too, Marteau began to show signs of unusual talent, and his quartet for strings quickly became a standard work. For several

years he acted as a veritable godfather to unknown composers, and the list of works for which he secured a premiere by playing them in public, would require a column or more of space if they were to be here recorded in their entirety. Marteau's activity at the Geneva Conservatory has too often been discussed in these pages to need reiteration at this moment, and the fame of the Marteau String Quartet also is too general to require any emphasis now.

It remained for R. E. Johnston, importer of violinists extraordinary, to re-engage Marteau for an American tour in 1905-06, and Mr. Johnston could not have selected a more interesting personality, or a more gifted player to present to our public. The Marteau tour is certain to be a success, for the artist will more than uphold the musical end, and R. E. Johnston's name vouches sufficiently for the business part of the undertaking.

Further details of the Marteau transcontinental tour will be published in an early issue of THE MUSICAL COURIER.

### Watkin Mills in Australia.

WATKIN MILLS, the English basso, and his concert company have appeared before crowded houses on their tour through Australia. They have so far sung in all the principal cities in Western Australia and have engagements ahead until October. The bookings are sixty-eight concerts in Australia, four in Tasmania and thirty-five in New Zealand. Mr. Mills and his company of singers will be heard with all the leading philharmonic and choral societies in "The Messiah," Berlioz's "Damnation of Faust," "The Creation," "St. Paul," "The Last Judgment," "Acis and Galatea" and other works. Their miscellaneous programs include the best songs of all schools.

Mr. Mills and his party will sail from Auckland on the steamship Sierra, October 27, for San Francisco. Manager W. Spencer Jones has booked the company for an extended American and Canadian tour, to open in San Francisco November 14.

One criticism from Western Australia is appended:

After a most successful season in Western Australia, the Watkin Mills Concert Company made their farewell appearance last evening at King's Theatre, Fremantle. Despite the inclement weather, there was a good house to again listen to these talented musicians. Owing to numerous requests, many changes were made in the published program, which contained several numbers that these performers have made favorites with the public.

Mr. Watkin Mills, in first class form after his goldfields trip, was received with intense enthusiasm, and a perfect furore followed his magnificent rendering of "I Rage, I Melt, I Burn" and "O, Rudder Than the Cherry," to which he added the old ditty "The Pretty Creature." Equally successful was the great basso in Schubert's "Wanderer," quite a storm of "Bravos" ensuing. To this he responded with a song from the "Daisy Chain," "Mustard and Cress." "Ho, Jolly Jenkin" was the signal for another burst of applause, responded to with "Plymouth Hoe." Later Mr. Watkin Mills and Mr. Wilde were associated in the duet from "The Lily of Killarney," which raised tremendous applause, and had to be partially repeated.

Miss Lonsdale was heard with great pleasure in a bracket of songs, (a) "Melisande in the Wood" (Alma Goetz), (b) Clutsam's "Vanity Fair," after which she declined a recall; and, later, a lovely rendering of "My Ain Folk" and "Gleaner's Slumber Song" was given

by request. An extra being insisted on, Miss Lonsdale's choice was Del Riego's "Happy Song." Miss Kirkwood chose for her opening number the "Jewel Song" from Faust (Gounod), in which her flexible voice was heard to pleasing advantage. After a bracket—(a) "Life's Garden" (Cowdell), (b) "The Sweet of the Year" (Needham)—an undeniable encore followed, responded to with "Scottish Bluebells," an old melody arranged by Cowdell. In the second part of the program another bracket—(a) "Butterflies" (Corbett), (b) "Lover's Echo" (Newton)—were beautifully sung. Enthusiastically encored, Miss Kirkwood added the favorite "Ninety-nine Fiddlers." An enjoyable number was the duet "La ci Darem," sung by Miss Kirkwood and Watkin Mills.

M. Eduard Parlovitz gave a brilliant rendering of two piano solos, "Valse Caprice" (Rubinstein) and Liszt's beautiful "Liebestraum," which roused his listeners to a pitch of enthusiasm, only quieted by an extra portion of the "Irish Rhapsodie" (Rosenthal). Marold Wilde, having quite recovered from his temporary indisposition, was heard to better advantage than at any previous concert, and his rendering of "Lend Me Your Aid" (Reine de Saba), Gounod, was enthusiastically applauded and encored, though the tenor was obliged to decline an extra. His second number, "Babylon," was also well received. Later Mr. Wilde gave a touching interpretation of "Ailsa Mine" (Newton). Recalled, he sang the old favorite, "I'll Sing Thee Songs of Araby," in first class style.

The company were associated in three quartets, the "Ode to Dante" (by special request), and a bracket of two short numbers—(a) "Fisher Mother's Song" (Monk Gould), (b) "When the Budding Bloom of May"—which the audience would fain have had repeated.

At the close of the concert the company were entertained at supper by the members of the Fremantle Club.

This afternoon the company will leave for the Eastern States by the R. M. S. Britannia.

## QUESTIONS AND ANSWERS.

### PLANQUETTE.

Editor of The Musical Courier:

SIR—Can you tell me through the columns of THE COURIER the year of the death of Robert Planquette, composer of "Les Cloches de Corneville"? A search through your necrology of last year fails to show it, and I imagine it must have occurred in 1903. Sincerely yours,

SUBSCRIBER.

1009 Clinton Street, Philadelphia, June 25, 1905.

Robert Planquette died in Paris, January 28, 1903. In the same city and on the same day Augusta Holmes, the gifted woman composer, passed away.

### INCIDENTAL MUSIC.

Editor of The Musical Courier:

SIR—Will you kindly give me some information about incidental music, whether it is played while the dialogue goes on or through the silent scenes only? Please let me know, also, which are the best models to study and where I can get the piano and orchestra scores of them.

ROY L. FARLOW.

New York, June 26, 1905.

You might begin with Tennyson's "Enoch Arden," with incidental music by Richard Strauss, and Byron's "Manfred," with musical setting by Robert Schumann. Visit a good music store and you will find a dozen more. Consult the works and you will learn how the thing ought to be done.

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# Chicago.

CHICAGO, June 30, 1903.

**T**HE amusement music planned for the numerous summer gardens of the city is in full operation, as if to hasten the warm weather, which has lost a few weeks from schedule. June 26, Albert Ulrich's Chicago Concert Band began a two months' season in the pavilion at the White City, Sixty-third street and South Park avenue. The fifty members of this band are selected from the personnel of the Theodore Thomas Orchestra.

The programs for the first week show the usual routine of excerpts, fantasies, adaptations and arrangements from the light operatic and Wagnerian scores. The playing of the band is genteel throughout. There are no suggestions of fuss and feathers, though the members do wear a remarkably neat blue uniform. The different instrument corps are invariably well balanced, the interpretations are sane, and the whole makeup and personality of the band are calculated to wear well with the public.

Beware the ides of June. Several hundred members of the American Institute of Homeopathy took possession of Music Hall, Fine Arts Building, last week, and talked industriously for three days. Believers in hoodoos associate the incident with the next concert season and fear that we may have to undergo a year of homeopathic music in allopathic doses.

Lillian Woodward Gunckel, who has been for three seasons in charge of the dramatic study in the Columbia School of Music, expects to leave Chicago early in August and spend a few months abroad, especially in England. She will carry with her a fine collection of letters to important personages, and these will guarantee a very pleasant visit. Her recent reading of Stephen Phillips' tragedy, "Herod," before an invited audience in Kimball rehearsal hall was probably the first given in the West by a woman.

Last year Mrs. Gunckel's class at the school made a study of Phillips' "Paola and Francesca." In the season just closed they had "Herod," besides Yates' "Hour

Glass" and "The Land of Heart's Desire." Every pupil learned the plays entire, then the different characters were assigned to individuals. By this plan the pupil could take any character in the plays so studied and had the best possible working knowledge of the material in hand.

The University of Chicago is giving a series of Tuesday evening recitals for July and August in Leon Mandel Hall. Carolyn Louise Willard and Henriot Levy, pianists; Clarence Dickinson and Arthur Dunham, organists; Grace Elliott Dudley and Ragna Linné, sopranos; Enrico Tramonti, harpist; A. Quensel, flutist; Rose L. Gannon and Ethel Carpenter Fenton, contraltos; Holmes Cowper, tenor; Leon Marx, violinist; Lester Bartlett Jones, baritone, and Arnold Dolmetsch, flutist, are the artists to appear.

The first of a series of five Thursday morning recitals by the American Conservatory was given June 29 by the pianist Earl Blair and violinist Herbert Butler. The piano compositions were the Mozart C minor fantasia, Beethoven E flat menuet, Schubert A flat impromptu, the andante and scherzo from the Weber second sonata, Schumann's "Warum," Chopin's G flat valse and Moszkowski's "Juglerness." The violin numbers were the Leonard variations on a Corelli theme, a humoresque by Dvorák and the Wieniawski polonaise in E.

The gentlemen make a very enjoyable recital. Blair has become an artist of finish, whose playing will attract and hold attention anywhere. Butler's style is sincere and wholesome, all backed by thoroughly good school. His staccato was perfectly reliable and of excellent quality. The Wieniawski polonaise, which is liable to become jaded in fiddle playing communities, sounded fresh and musical under his hands, and it was no trouble to hear all the notes.

The next recital of the series will be given July 6 at 10:30, Amanda Closius, pianist; Jennie Johnson, contralto, and William H. Eis, violinist, participating.

The summer normal session of the conservatory began June 26 with an excellent attendance.

Eva Emmett Wycoff closed her teaching season June 27 and went to New York to spend the summer. In addition to her regular work in the Chicago studio Miss Wycoff had charge of the vocal department in Rockford College, Rockford, Ill., the past season. She has withdrawn from that work on account of her desire to give more attention to concert singing. She has taken time within the past few months to receive considerable coaching and she has greatly enlarged her repertory.

Emily Parsons, director of Rockford College, has recently written Miss Wycoff the following very cordial letter in appreciation of the work done in the college:

MY DEAR MISS WYCOFF—I want to tell you how much we appreciate the splendid work you have done for our vocal department while it has been in your charge. The results with individual pupils and with the college chorus have been certainly most successful; and the various musical activities of the college have benefited by your broad musicianship and high musical ideals.

Your reputation as an artist is well known, but I am sure you will be gratified to know that your work in this other field is equally appreciated. You may be sure that

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the music department of the college suffers a distinct loss in your withdrawal.

With heartiest good wishes, very sincerely,  
(Signed) **EMILY PARSONS.**  
ROCKFORD COLLEGE, Rockford, Ill., June 13, 1905.

The Choral Study Club of Chicago rendered Coleridge-Taylor's two compositions, "Hiawatha's Wedding Feast" and "The Blind Girl of Castle Caille," in the Institutional Church, June 26. The study club is an organization of eighty colored singers, under the direction of Pedro T. Tinsley. They sang the Taylor works with only the accompaniment of organ (Miss Jackson) and piano (Mrs. Kitchen.) The merit of the performance rested in the precision which indicated thorough routine. The accompaniments were played particularly well. The voices were well in tune, with the exception of the sopranos, which seemed afraid to go up to the pitch in the high tones. The soloists, Miss Wright, Mr. Sadler and Mr. Waring, controlled their voices very skillfully, but got nothing heroic out of them. There was no "body" to either of the voices.

#### Beard on Tour With the Thomas Orchestra.

Some press notices in praise of William Beard are as follows:

An important role was assumed by William Beard in that of Frederik Telramund, the Brabantian. The singer is given latitude for vigorous and exalted heroic interpretation in this part, and Mr. Beard seized every opportunity and successfully accomplished them. He is an ideal soloist and grows in favor with each succeeding appearance in Saginaw. Although the opera was narrated, one could not fail to recognize its dramatic qualities. Mr. Beard's work was aglow with dramatic fervor and it required but little stretch of the imagination to visualize the picture as it would be presented in dramatic form. Action and environment were lacking, but these almost seemed minor elements in view of the heroic reading which the soloist gave.—Saginaw (Mich.) Courier-Herald.

William Beard sang a robust and dramatic Telramund, his work fine. His voice is a big baritone with a quality which is peculiarly sympathetic. In the parting scene with Margarita he depicted great pathos and in his grief over her downfall and his curses on her he arose to a dramatic climax which was intense with rage and hatred.—London (Ont.) Free Press.

William Beard sang a robust and dramatic Telramund, his work being of a high order. It was full of life and feeling, and he did much to carry the audience through the scenes supposedly enacted. Mr. Beard's work is always listened to with sincere pleasure in Saginaw.—Saginaw Evening News.

William Beard is the possessor of a fine, robust baritone voice

which he uses in good style. He gave a very satisfactory reading of the part of Wolfram.—Oberlin (Ohio) Review.

William Beard sang the part of Wolfram in a dignified manner and left little to be desired.—Oberlin Review.

#### WOLFSOHN ON CONCERT SEASON.

**A**FTER a six weeks' sojourn in Berlin and London Henry Wolfsohn has just returned to New York with all plans made for one of the busiest concert seasons of his career. "I find interest in music in this country is on the increase every year, as with the exception of certain Southern States new music clubs and oratorio as well as orchestral societies are constantly being organized," said Mr. Wolfsohn.

"There are more women's music clubs than ever before and at their annual or quarterly concerts the members are always anxious to have prominent singers and instrumentalists for soloists. This is causing an increased demand for the services of both the high class foreign and American artists. And, mark me, they must be high class nowadays. The day of the mediocre artist is past. Audiences are growing more exacting all the time and artists failing to progress in the same ratio cannot hope to make good. I have for several years past warned my artists, both foreign and domestic, that to insure both financial and artistic success they must be equal to every emergency. For instance, when a foreign singer can sing in English his program can be made more eclectic. He or she can also obtain engagements in choral or oratorio society affairs in addition to their regular concert work.

"Instrumentalists must also have a big repertoire, so they can furnish diversified programs. This was the cause of Josef Hofmann's big success in New York last season, when he appeared in at least thirty-five local engagements.

"My roster of foreign artists is one of the most complete I have ever had. Emma Eames will begin her season of concerts in October with a tour extending from Portland, Me., to the Pacific Coast and back. Her tour is now almost entirely booked and a supplementary spring season is partly arranged. Her company will include Emilio Gogorza, baritone, and Ambrose Webber, the pianist, who is also a composer of eminence, his latest work, 'Fiorella,' having been produced with great success in the Waldorf Theatre, London, last spring.

"Marie Hall, who is now considered abroad as England's representative woman violinist, will undoubtedly find favor

in this country for her wonderful command of the violin. Her excellent tone and technic and display of temperament will surprise America. Hugo Heermann is another violinist who will appear next winter. He made a success here two years ago.

"Mme. Kirkby Lunn, the contralto, who sang with H. W. Savage's Grand Opera Company last year, will devote several months to concert singing in this country, after which she will go to Budapest to sing in grand opera.

"Ben Davies, the English tenor, who has not been here in four years, will make a big tour. Bessie Abbott, coloratura soprano, who has appeared in grand opera in Paris, for the past year, will begin a tour of the country in December.

"Raoul Pugno, the pianist, will be another Paris importation. Muriel Foster, the contralto, will also return to repeat last year's success.

"My complement of American artists will comprise, among many others, Corinne Rider-Kelsey, Caroline Mehr-Hardy, Janet Spencer, Margaret Roche, Herbert Wither-spoon, Edward P. Johnson, Frank Croxton, Edward Bar-row, Gwilym Miles and Harold Luckstone."

#### Karl Klein's Tour Abroad.

**K**ARL KLEIN, the eminent violin virtuoso, who has been on a visit here this winter, will leave on the steamship Staatendam, July 12, for an extended concert tournee through England and Germany. His wonderful technic, artistic conception, temperament and finish will make a sensation wherever he may be heard.

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## 'ROUND ABOUT THE TOWN.

**H**ERMAN LEE MEADER'S informal musicale in his studio at 10 West Twenty-eighth street brought together numbers of representative local artists and musicians last Saturday evening. Edward Hirsch, composer of the "Thespians" march, played Rachmaninoff's "Prelude" and several of Sousa's marches. Rose Malvini, mezzo soprano, sang "Last Rose of Summer" with variations in a delightful manner. P. Frost, baritone, sang "Armorer's Song," by de Koven, and Nevin's "Rosary." Miss Oramie, soprano; Flossie Hope, soprano, and Gertrude Moyer, contralto, also contributed some interesting solos.

Florence Smythe, who has a humorous fad for giving the furniture in her home the names of persons she knows, paid a musical friend this pretty compliment: "I have named my piano after you, because you both receive all my moods and give back only music and harmony."

Kitty Cheatham-Thompson said au revoir to her musical friends last week and started on a voyage to Italy, where she will spend the month of July and part of August. She is to return to New York in time to appear in an early fall dramatic production.

Caro Roma, composer and prima donna, is again in New York. She is probably better known here as the author of the ballads "Violets" and "Resignation," but she is also the prima donna of whom Mascagni said: "My Italian Santuzza could sing, my French Santuzza could act, but my American Santuzza, Caro Roma, could both sing and act."

Edward Malone, composer and lyric writer, has surprised his friends by temporarily forsaking the muses and going in strongly for education. Although his latest song, "Billy," a tender love melody, has met with great success, Malone desires something more tangible financially than song writing and has accepted the principalship of the manual training department in a boys' school at Verbank,

N. Y. Malone says he has not entirely deserted the song field and when not busy translating a Latin work by Socrates does a few strokes in his song-smithy.

Joseph E. Howard has a deep seated grudge against the telephone and it has caused him to perpetrate a yawp entitled "Central Give Me Back My Dime." Won't that worry the "hello girls" if it ever becomes popular?

Maurice Levi is hard at work upon the score of the new musical comedy which will be produced by Joe Weber in August. Edgar Smith is the librettist, of course.

Hans Schroeder, the German baritone, who intends to desert New York in favor of Chicago next fall, will spend the month of July abroad. He will resume his concert work in September and his studio will be 202 Michigan boulevard, Chicago.

Robert P. Skilling, the composer of "The Shepherd King," is writing the score for a Japanese-American comic opera. James Morrison is preparing the libretto.

## Mildenberg's Summer Tour.

**A**LBERA MILDENBERG, the pianist, composer and teacher, has completed one of the best years of his career. His class of 127 pupils represented eighty-five different cities. There were three young ladies from Japan, two from the royal family of Japan. July 25 Mr. Mildenberg will leave for a tour of the Pacific Coast and British Columbia, accompanied by S. S. Gore, baritone, formerly of the Conried Opera Company. Mr. Mildenberg gave a pupils' concert at the close of the season, and a number of excellent performers added to the attractiveness of the occasion. Among those worthy of special mention were: Marie Butters, of San Francisco; Elizabeth Agnew, of Beaver, Pa.; Mabel Wescott and Elsie Miller, of Utica; Miss A. E. Brown, of Los Angeles, Cal.; Josephine Jones, of Macon, Ga.; Annie Brown, of New York. The playing of each of these young ladies was marked by good taste, well developed technic, and, as most of them are engaged

in teaching in their various homes, they appear to well equipped for the work. Mr. Mildenberg will return and resume his teaching at Carnegie Hall September 10.

## Musical Directory.

**A**RTISTS, teachers, managers, and everyone affiliated with musical affairs will be interested in Louis Blumenberg's Elite Edition of the American Musical Directory for 1905-06, which will issue from the press in a few days. Mr. Blumenberg's familiarity with the musical activities throughout this continent, gained during his many concert tours, has been of great value to him in compiling his Directory. The 1905 issue will cover the entire United States and Canada, and it promises even to eclipse the 1904 book, which was by far the best work of its description ever produced in America.

## Music Charters.

**T**HE State Board of Regents, Albany, recently granted limited charters to the following musical institutions: Zellman Conservatory of Music, 69 West 126th street; the New York Conservatory of Music, 181 Lenox avenue; the New York School of Industrial Art, 27 West Sixty-seventh street, and the American Institute of Applied Music, 212 West Fifty-ninth street, all of New York city.

## Bruno Oscar Klein Plans.

**B**RUNO OSCAR KLEIN will pass the summer in Belgium and England and proceed to Germany in the fall. He will be back in New York after January 1, 1906, to resume his professional engagements.

Clarence Eddy played before an immense audience at the organ recital, June 12, in the Mormon Tabernacle, Salt Lake City. The Tabernacle organ is one of the largest instruments in the United States.

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## Rogers' London Recital.

THE following clippings refer to the recital by Francis Rogers, the New York baritone, given at Aeolian Hall, London, several weeks ago:

Francis Rogers, a young American baritone, gave a remarkably successful recital in the Aeolian Hall yesterday afternoon, when he sang a large number of songs in different styles, and obtained great success in all. His voice is of very sympathetic quality, and in enunciation he has nothing to learn, his command of language seems complete and his interpretation, whether of classical or of modern songs, is extremely artistic. There is plenty of color and variety in his singing, yet everything is done by means of the voice alone, the grunting that is so common with "intelligent" singers being entirely absent. Beethoven's "Wonne der Wehmuth," Schubert's "Der Wanderer," and four songs of Schumann's, including the charming "Ständchen" and "Ich hab' im Traum geweinet," were exquisitely sung. In Strauss' "Traum durch die Dämmerung," Tchaikowsky's "Invocation to Sleep," and Godard's brilliant "Embarquez-vous" the singer made a great effect; and he introduced a number of songs by contemporary American composers, as well as a group by Mr. Bruno Huhn, who accompanied with remarkable musicianship and skill.—The London Times, June 11, 1905.

Francis Rogers, described as an American baritone, gave a recital yesterday afternoon at Aeolian Hall, and, assisted by Bruno Huhn at the piano, interpreted a comprehensive program with an ability, a refinement and a freedom from affectation that showed him to be an accomplished artist. His voice is particularly musical in the upper register, and it was used with skill and intelligence that were extremely pleasant. Mr. Rogers is more a lyrical than a

dramatic singer, and consequently was heard to greatest advantage in songs of poetic and subtle character. Liszt's "Liebestraum" was beautifully sung and "Dis-moi que tu m'aimes," by Hens, was rendered with delightful delicacy, and with just the touch of serious sentiment the words require. The succeeding group of songs comprised settings by Mr. Huhn of five poems from Moira O'Neill's "Songs from the Glens of Antrim," which are permeated by Irish sentiment and humor. Of these "A Song of Glenann" is particularly gay, "Back to Ireland" is spirited, and "Denny's Daughter" is genuinely pathetic. The last named is the composer's happiest effort, the music being appropriately simply and unaffected. Much interest also pertained to a series of lyrical compositions by contemporary American composers. From these may be selected as most effective a dainty Japanese lyric, entitled "Come Home, Beloved," by Isidore Luckstone, and a setting of Browning's "Prospice" by Sidney Homer, the music of the latter admirably reflecting the bold, manly spirit of the text.—The London Telegraph.

From London Mr. Rogers went to Paris. He will spend the remainder of the summer studying in Germany.

## Borden-Low in London.

LONDON, June 28, 1905.

[CABLE TO THE MUSICAL COURIER.]

ROLLIE BORDEN-LOW'S recital at Bechstein Hall attracted a large audience. The soprano from New York was warmly received. Many recalls. More later.

CHESTER.

## Joseph O'Mara in Wagner Roles.

HERE follow some English press notices of the popular tenor, who, it is hoped, will visit the United States next season:

Joseph O'Mara's Tannhäuser is an interpretation which is distinguished by a judiciously controlled intensity and dramatic expressiveness. Both as a vocalist and actor he always remains within the plane of the general picture, which is more than can be said of most tenors, and his voice is delightfully true.—The Scotsman, March 14.

Joseph O'Mara, as Tristan, last night was excellent. The opening scene on the deck of Tristan's ship was splendidly worked up and at the close of the act the curtain had to be raised several times in response to the prolonged applause. The lovely duet in the second act was also beautifully sung by Madame Moody and Mr. O'Mara.—Scotsman, March 17.

"Tristan and Isolde," one of the most exacting operas on the stage, was performed last night at the Lyceum. Few vocalists can essay with success the two principal roles, and among those few are Madame Moody and Joseph O'Mara. The latter, in the last act, rose to a high pitch of dramatic intensity, singing with ease and always in tune. In the second act, which is practically one long duet for these two voices, the passionate tenderness of the poet's story was delightfully portrayed by both artists.—The Evening Despatch, March 17.

Among the vocalists who won the warmest applause from the large audience at Queen's Hall last night was Mr. Joseph O'Mara for his singing of Mrs. Needham's "The Woman of Three Cows."—Daily Telegraph, March 18.

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